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GEORGE LOANE TUCKER

THE NEW YORK DRAMATIC MIRROR

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MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR *from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. The address will be changed as often as desired.*

A GRANDDAUGHTER of SARAH BERNHARDT is soon to be married. The fact emphasizes the contempt that the genius of this grandmother has for Time and makes mere youth—so often a stage potentiality—truly seem an ephemeral thing.

THE American Federation of Catholic Societies is in session at Pittsburgh this week, and one of its purposes is stated to be a concerted movement for decency on the stage. The Catholic Church has always, in some measure, been friendly to the theatre. There is no indication in its present attitude that it is now a foe of the theatre. Church people of all faiths and denominations can assist those who administer the theatre to keep the stage clean by simply patronizing stage offerings which are worthy and keeping away from those considered unworthy. This plan of action would be more effective than all the formally antagonistic announcements and resolutions that could be made and passed, while it would not injure those things in the theatre that no one should antagonize.

THE Boston *Herald* recently discussed in an editorial the question, "Why Do So Few Women Succeed as Playwrights?" Might the question not be changed to "Why Do So Few Men," etc.? Really, the percentage of women who write plays and succeed with them is probably as large as that of the other sex when the total numbers of those who engage in this fascinating pastime are considered. Although women are not looked to for certain strong and vital elements that masculinity generally puts into drama, they nevertheless sometimes furnish plays of finer fabric that are acceptable and that men as a rule do not seem to be able to evolve. The list of successful women playwrights—or, at least, of women each of whom has written at least one successful drama—is large in these days, when woman is invading fields which man long ago pre-empted as exclusively his own. Yet playwriting is by no means a modern accomplishment of women. Other ages—when woman was comparatively a subordinate creature—had their SUSANNA CENTLIVRES and their APHRA BEHNS.

THE DEMAND FOR TYPES.

AN interview published on another page of THE MIRROR this week discloses the fact that the demand by managers for types is more particular and insistent than ever.

It is declared that if an actress of really good presence and reputation—which involves, of course, an admission of experience and technique—should come into preliminary competition with a shopgirl who merely to the eye suggests the personality desired in the play, the actress would be ignored and the shopgirl asked to make her appearance on the stage; while it is asserted that in the matter of male selection a manager has been known to object to an actor of ability otherwise fitted for a part because his eyebrows were too indistinctly separated!

These may be statements that enlarge upon fact, or they may be true statements. It is only the persons who make engagements for managers and the actors who are rejected and told the reason or the reasons for their rejection that know the curious details of such matters. And imagination may picture ficitious conditions as a matter of pleasantry in the one case and wounded vanity may inspire a statement not warranted in the other. Yet there can be no doubt that types are sought in the make-up of companies to the exclusion of histrionic ability and reputation where it is impossible to combine desired talent with personal appearance.

But a hint in the interview referred to leaves the impression that managers are not wholly responsible in this matter. Often it is the author of a play—if that author is authoritative in his vocation—that in his mind's eye sees his own persons and personages and has fixed ideas as to their selection. Authors of to-day are perhaps apt to believe that if they can find men and women to exactly type the creatures of their imagination they will be able to coach the persons selected into the characters to be portrayed; and to this, no doubt, in cases where authors themselves rehearse their plays, managers are willing to agree, for many managers set the merely superficial—the pictorial—over the elements that involve mentality and artistic habit in a player. Moreover, it may be that both authors and managers in these rules of selection act with a clearer understanding of the public of to-day than actors merely as actors possess.

Theatregoers whose memories run back to the old days of stock companies which supported traveling stars, or even to the metropolitan companies whose members become strong local favorites, will quickly say that public taste has changed and that the theatregoing mass of to-day is pleased by the theatrical fare set before it, while it would not appreciate the to them better offerings of former days. If this is so, then authors and managers may be justified in the methods of selection they employ to-day.

It is none the less disheartening to actors who have won reputation in a variety of parts, and who have years of hard work behind them, to see a narrowing of their opportunities for the future to those which relate solely to their personal appearance. It is to be hoped, in their interests, that the current ideas of stock and repertoire theatres may develop many practical organizations in which varied abilities will find play. For mere types cannot satisfy in a theatre given to diversified production.

The proverb of an ill wind applies, however, even in this devotion to types. Such a system of selection at once recognizes the multitude of newcomers to the stage—the young men and women who besiege its doors and whose possibilities rest more surely in their looks than in dramatic aptitude.

IT is said that Seattle will exclude a circus which included that city in its itinerary on the grounds that it would take money out of the city and compete with the exposition. The circus, long established, has proved to be one of those things annually necessary to the life of any municipality. If there is doubt of this ask municipal officials who "pass." And what sort of an exposition is it that cannot stand a circus as a transitory competitor?

PERSONAL

WARE.—When Mr. Klein's play, The Third Degree, inaugurates its second season at the Hudson Theatre next week, Helen Ware again will play Annie Jeffries, the role in Miss Ware's career which seems a climax to a series of characterizations which has placed that actress well to the fore in the estimation of the New York theatregoing public, a discriminating public despite the attacks made upon its taste by rural censors. Miss Ware's place in its regard is excellent proof of the wisdom of its discrimination. The theatrical wiseacres first "discovered" the impending "arrival" of Helen Ware at the time when Arnold Daly bravely presented to New Yorkers a group of dramatic curios either so bad or so good that none but Mr. Daly saw their worth. They sent Mr. Daly to the bankruptcy court and Miss Ware so much nearer stardom, but in their course the actress made good the promise she displayed two or three seasons ago as Celia in The Kreutzer Sonata, in The Woman in the Case, and in The Road to Yesterday. And in The Third Degree she shows fresh promise, a promise to be depended upon, for Miss Ware's art is of the reliable kind for which the better players have been blessed—free from false values, affectations and from fads.

ROBSON.—May Robson arrived in New York on Aug. 2 on the *Minnewaska*, of the Atlantic Transport Line, after spending two months in Europe. This was Miss Robson's first vacation in two years, and she enjoyed it thoroughly. Last Summer, it will be remembered, she played continuously in The Rejuvenation of Aunt Mary, without a week's rest during the hottest part of the year. She will continue in the same play this season. In fact, she began rehearsals the day after she arrived, and will open in Halifax, Nova Scotia, next Monday. Her supporting company will be the same as that of the past two seasons.

WILKISON.—W. M. Wilkison, after a pleasure trip to Italy, is on his way home. A letter received from him last week stated that he had been granted two audiences with the Pope while in Rome. Mr. Wilkison's travels during the last few years have been as extensive as his theatrical experiences, which began when he was scarcely more than a boy. He guided Andrew Mack's long tour through Australia and New Zealand, sharing with Mr. Mack the courtesies of the Antipodean people. His theatrical experiences started with the reorganization of a floating Uncle Tom's Cabin company, when he left his position as reporter on the Toledo *Blade* to become a manager. For a number of years he was manager for Alexander Salvini, after getting star experience with Robert Downing, and later with Maud Granger. He took Miss Granger on a fifty-two weeks' tour on an original capital of $243 and they both made money.

PITOU.—Augustus Pitou, accompanied by Mrs. Pitou, was at the Metropole, London, last week, after a tour of the Continent. Mr. Pitou is looking for a London theatre for Chauncey Olcott, whom he intends taking to England next Spring. He and Mrs. Pitou sailed for New York last Saturday. Mr. Pitou entered theatrical life as an actor, following the loss of a fortune through speculation. His first part was the priest in Hamlet. After four years in Cincinnati and Philadelphia, he became a member of the company that opened Booth's Theatre, New York. His first managerial enterprise was in Canada, when he took out a company and lost all his savings. He then became manager of the Toronto Theatre. Among the stars he has managed are Joseph Murphy, Robert Mantell, Rose Coghlan, W. J. Scanlan, and of course, Chauncey Olcott.

The Usher

There is still an amusing uncertainty about the English play censor, the opposition to this functionary yet remaining active, while friends of the office have sprung up in unexpected quarters.

The joint committee of Lords and Commons, however, is going about an inquiry into the matter of the censor with all the dignity—as well as all the deliberation—that might be expected from the machinery of Parliament. The terms of reference are "To inquire into the censorship of stage plays as constituted by the theatres act, 1843, and into the operations of the acts of Parliament relating to the licensing and regulation of theatres and places of public entertainment, and to report any alterations of the law or practice which may appear desirable."

What has come of it already is a mass of testimony, personal opinions and remarks derogatory to the intellect of the present incumbent of the thankless office. George Bernard Shaw was one of the "testifiers." He said Mr. Redford, the examiner of plays, had absolutely at his disposal his—Mr. Shaw's—livelihood and good name, a condition the playwright found intolerable. He referred to censorship as a species of anarchy, something that Mr. Shaw abhors, and he also commented on the censor's "chaos of mind." He complained that it was necessary to discover the censor's politics before saying anything about a political party. He thought that the censorship gave protection to certain classes of impropriety, because the censor was not sufficiently expert on moral questions.

William Archer also objected in open court to the censor, who "administered not law but his personal prejudices and vague traditions." "The censor keeps serious drama down to the level of his own intellect, and probably lower, and does not even pretend to keep the lighter drama up to the level of his own morality."

Mr. Redford, the personal object of the attacks on the office he represents, was evidently present and hearing the comments on his intelligence. He had an opportunity to defend himself before the "witness" testified. He said he had "obeyed instructions" in forbidding a burlesque of An Englishman's Home, and that he had banned Monna Vanna because the plot was immoral. "From the viewpoint of the Examiner of Plays," he is made to say in a report, "the idea that love is really not identical with but an enemy of lust is immoral." His wife read the German plays to him, he said. He explained that he felt hardly used that he should be made the subject of attacks by aggrieved authors, when he considered himself the subordinate of the Lord Chamberlain.

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George Bernard Shaw, by the way, was snubbed by the Joint Parliamentary Committee on the Censorship last Thursday.

Shaw had reappeared to continue his "testimony." He is described as "brimming over with witticisms."

After the first meeting he wrote to the *Times* a characteristic letter telling how members of the committee who had declined to accept a written statement setting forth his case against the censorship had individually written asking for copies of that statement, "having mislaid those already sent and being doubtless anxious to possess as many copies as possible of a work which would shortly be worth £5."

Of course the august body regarded this as an impertinence. When Shaw resumed his seat at the witness table the room was crowded with members of Parliament, dramatic critics and others in expectation of a scene.

After Shaw had seated himself the chairman, the Right Hon. Herbert L. Samuel, remarked in tones of iciest politeness that the committee, having heard Mr. Shaw's evidence on the last occasion, had no further questions to ask him.

Shaw was nonplussed. He rose hurriedly and seized his hat, his face flaming. As he was leaving another member of the committee handed him a bundle of his statements, saying: "You may as well take these with you."

It is safe to expect something more in the *Times* or some other journal from Shaw that will make the committee smart. He is not one to sit quietly under such a reprimand.

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Apropos of Mademoiselle Genée's recent appearance as a dancer in a revival of Robert the Devil, in London, the press of that capital has teemed with reminiscences.

One subject treated was the change in the style of dancing since the days of Taglioni and her rivals, as well as the difference in costuming by dancers.

It is recalled that the censor of the old days at first refused to license Robert the Devil, but his scruples finally were overcome.

A memorable appearance in the opera was made by Jenny Lind. The desire to see her was so great that the Haymarket became so jammed with carriages that traffic was for a time impossible.

Taglioni, Grisi, Cerito, and Grahn, all famous dancers of the period, agreed to appear in the opera together. This attraction put up the prices for places amazingly. But there was a hitch in the event. Before the curtain rose these famous dancers engaged in a dispute as to precedence.

The matter was serious, and it promised unhappy results. But Lumly, the manager, was equal to the occasion. Appearing before the four who were quarreling as to their respective merits and rights, he suggested that the oldest of the quartette should have first place. Peace settled on the scene and there were no further demands as to priority.

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The Brooklyn *Eagle* in an editorial expresses a belief, in line with that of THE MIRROR, that the new theatrical season will show the greatest activity the American stage has ever known.

"Never were the lists of announcements so long," says the *Eagle*, "and on the whole they are very promising. It is not so easy, however, to forecast dramatic seasons as it used to be, because a smaller proportion of the announcements are of plays with an established Continental or London reputation and a much larger proportion are of works by Americans."

And this domination of works by Americans is something to be proud of. The American dramatist is no longer an unknown quantity.

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The cabled description of the motor car *de luxe* in which Nat C. Goodwin is to tour the Continent with Mrs. Goodwin reduces the ordinary automobile to the comparative level of a wheelbarrow.

The car is a spacious affair, patterned outside after an old-time stage coach. It has a six-cylinder 75 horsepower chassis. In it sleeping facilities for two passengers and a chauffeur are provided in the inclosed body. There are cooking and dining accommodations for five and seats for nine. Running hot and cold water and a copper bath under the rear seat are among the novel features. The water supply comes from two tanks on the coach roof. Heated water is provided through a connection with the radiator water jacket.

An ice box, storage box for both provisions and clothes, windows, both screened and glazed, and a score of other things that make an ordinary Pullman car look like a country hotel are included in the accommodations.

This is a somewhat different vehicle from those that tradition associates with strolling players.

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A thousand negatives rise to confront the question, "Is Shakespeare dead?" no matter where or when it is propounded. It is useless to argue the affirmative.

Even in Paris Shakespeare revives again and again, each time in circumstances to newly prove his universality.

In that city a committee composed of well-known persons has recently been formed to revive Shakespeare's plays in French. Beginning in November, a cycle of twelve performances will be given at matinees at the Théatre des Variéties.

Camille de St. Croix, a noted critic, will at the same time deliver a like number of lectures on the works of the greatest dramatist.

In spite of the fact that Shakespeare never has been performed adequately in French, either as to the rendering of his thoughts or the impersonation of his characters, enough of his genius filters through even the most inadequate representation to enforce his supremacy.

When Frenchmen of the artistic class know English speech—as a few of them now do and as most of them probably will—the full appreciation of Shakespeare alone will repay them for a departure from the traditional disregard of their race for most things not of France.

EDWIN T. EMERY.

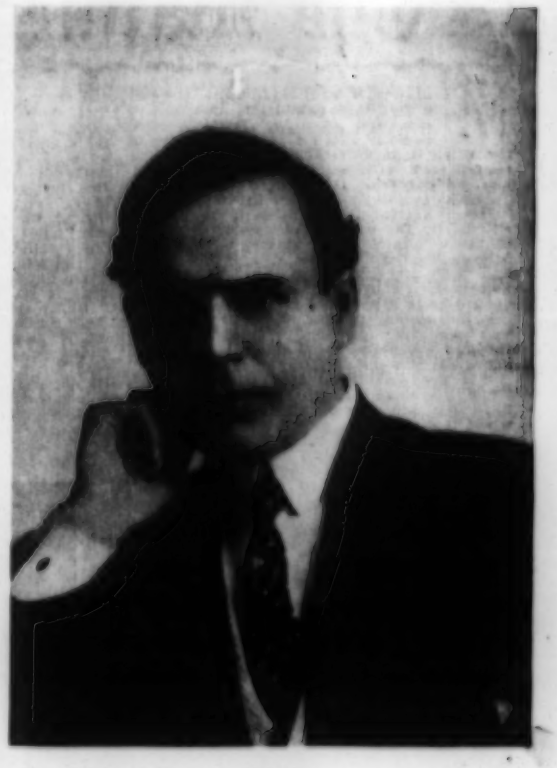

Photo Perkins & Henry, San Francisco.

Aside from the many duties connected with his vaudeville productions of The Queen of Sheba, La Loie Helene, and The Wiles of the Wizard, Edwin T. Emery has been appearing continuously with the Princess Theatre Opera company since the withdrawal of Frank Moulan. Mr. Emery will present La Loie Helene to the New York public at the close of her Western tour, Sept. 12, and promises that she will be the greatest sensation of the theatrical year.

A CLAIRVOYANT IN THE CASE.

A novel lawsuit was begun in London the other day. A theatrical business-manager sued to recover several weeks' salary. He was employed by the agent of a stage-struck woman who had taken lessons in elocution and who was ambitious to appear in "a play with a court scene." Lady Eppig's Lawsuit was the play selected. Then the ambitious woman was curious to discover, if possible, what measure of success she would enjoy, and went to a clairvoyant. This person, in a proper state for observing the future, declared that the venture would not be a success at first, but that later it would pay. She described "a large, round theatre" as the scene of the ultimate success. The clairvoyant also intimated that if profit failed to accrue to the parties, they would be paid "a hundredfold" in the next world. The ambitious woman in the case then desired an interview with her late husband, who was in the next world, through the clairvoyant, and this apparently proving unsatisfactory, she became ill and the proposed tour was abandoned.

GERMAN ACTORS' EARNINGS.

The Prussian Ministry of the Interior is occupied upon a plan for regulating the conditions of work of employes in theatres, music halls and similar fields. It has placed itself in communication with the local organizations of German stage employes, and from reports received it is evident that there is much room for improvement in regard to contracts, hours of work, liability in case of illness or accident, and other matters. These reports show that forty-five per cent. of all German actors have an annual income of less than $250, 25 per cent. less than $625, while only ten per cent. earn more than $750 per annum. From these earnings, moreover, have to be deducted the cost of costumes for parts in modern plays and monthly commissions to theatrical agents.

A FRENCH LAW AGAINST "FREAKS."

Some 2,000 persons classified in the amusement field as "freaks" are agitating in France for the repeal of a law the recent enforcement of which by the Paris Police Tribunal on an arrest made under its provisions has stirred this class to action.

If the law continues, it is said, the village fairs and small circuses which exhibit freaks, including dwarfs, giants, bearded women, living skeletons, "lady torpedoes" (women who are shot from guns), rubber-skinned men and the like, will be forced to suspend operations.

AFTER TWENTY YEARS.

Cecil Raleigh, author of The Sins of Society, will leave London the last week in August to attend the final rehearsals of his play in New York. He has not been in this country for twenty years.

NOT ONLY MORE ATTRACTIVE, BUT MORE INTERESTING

Columbus (O.) Journal, Aug. 1.

THE DRAMATIC MIRROR in its new magazine form is not only more attractive, but it appears to be more interesting also. Its editorials and paragraphs have been very valuable of late, and its pages are crammed with information. THE MIRROR has lately been carrying on a discussion concerning clergymen and the stage, in which, as usual, THE MIRROR takes a broad, sane and just view. An amusing turn to the subject is given this week by an editorial in The Usher's column, in which that writer adroitly turns the tables, and criticises certain church organizations for using sensational methods.

The Matinee Girl

MY first glimpse of Maxine Elliott—not a footlight exhibition, but one of the rare, revealing views we occasionally catch of a public figure in the white light of privacy—was at her home shared then with her husband, N. C. Goodwin, on Riverside Drive, in New York.

It was two days after her first appearance in the dramatic firmament as a single star. Previously the names had appeared "N. C. Goodwin and Maxine Elliott." Now she had elected to shine alone, and the public had been warmly welcoming. The critics had been encouraging. She stood at the open door of a new and larger life. I asked her if success, sudden and full like this, was not like an elixir flying flamelike through the veins. She shook her head in her slow, stately way.

"If one tell the truth," she answered, "one would say that she has worked so hard for that success and is so tired that when it comes she doesn't much care."

We continued our chat in her motor car, she being punctual and considerate by nature, and other engagements pressing. As we bowled down Fifth Avenue men and women stared, some half rose out of their seats and exclaimed. A woman lifted a child in her arms, saying, "Look, dear, there is the beautiful Maxine Elliott." And Miss Elliott sat serene as a Juno on Olympus, unseeing and unhearing all these tributes, or perhaps only unheedful of them.

Yet these excited persons were seeing a more or less common sight, for Miss Elliott drove often in the Park and on the Avenue. In my memory there lived and lives still a more vivid and intimate sight, a far lovelier picture.

With finger on lip and eyes smiling, she had led the way from her dining room upstairs to a dim pink and white room. On a low pink and white bed in the corner lay a beautiful child asleep. A child with the full brow and strongly defined eyebrows and long straight black lashes and smooth, delicately rounded cheek and gentle reserve of the face that leaned above the bed.

"A copy of you," I whispered. Maxine Elliott nodded, and her eyes smiled the more. The child was her niece and namesake. She whispered some words, tender as a breath, in the pink ear, at which the child smiled softly in her sleep. The two exquisite profiles, black browed and eyelashed, with noses straight as the Venus de Milo's own, and hair that shone as black satin, the unfathomable tenderness on one face, the responsive love on the other. If but photographer or painter could have given perpetuity to them the world would have exclaimed, as Lembach declared it should, at the loveliness of the one he pronounced "the most beautiful woman in the world."

Since, I have seen her leaning over the balustrade from her dressing room in the Garrick Theatre, wondering why the public didn't care for that phantasy of the woods of which she was so fond, the English play, Under the Greenwood Tree. I have seen her in the large star's dressing room atmospheric of Ada Rehan at Daly's, chatting gaily with a girl adorer from Smith College; seen her in the library of her new and self-built home, into whose stately lines she has built so much of herself—so much does the house of our own building and fitting partake of ourselves; seen her stretched full length upon the couch before the fire the day before the opening of her theatre—admitting she was tired and saying, "How hard we work that some day we may be rich enough to rest. And then what will we who have worked so hard do? I'm afraid we will be wretched"; seen her as guide for two wandering women, showing them with girlish pride and spirits her new theatre; at a stage tea when she received the several hundred guests—multimillionaires and players, scribblers and debutantes, friends of hers all—on the stage of Maxine Elliott's Theatre, with the stage still set for The Chaperon.

Now come cables of a different picture. "Born to Mr. and Mrs. Forbes-Robertson, a daughter." The cables whirr the tidings, imagination supplements the picture. Again Maxine Elliott leans above a child's bed. Again her marble-like beauty is flushed with a strange warmth. Again unfathomable tenderness writes itself in big, smiling, dark eyes and softened lips. The protective tenderness she has felt and quietly shown for her sister, Gertrude Elliott, all her life is extending beyond her to her sister's little ones. The cycle of the glimpses of Maxine Elliott is complete. It ends, as it began, in a view domestic, in a lovely tableau of vicarious motherhood.

This is the season when dramatic hunger is beginning to stir in our vitals. The umbrageous charm of the forest, the saline charm of the seashore, the bucolic attraction of the hay mow and harvest field have held us wholly for a time, but their grasp upon our fancy is lessening. We continue our long walks along country lanes and our morning deep breathing at open windows of country houses, but our thoughts wing back to the city and the eye of our minds linger upon the new hung, fresh blazing signs of the first openings of the new season.

It is the instinct of the child who has rested long to play. It is the slumbering social instinct awakening, for the social instinct is the desire to rub elbows with life, and many shy folk who, because of chronic foot and hand enlargement on such occasions, shun a truly social function assuage their hunger for human contact at the playhouse. In some instances it is weariness with the routine of life that drives one to the theatre. In others it is the oppression of an overweighted, self-centered personality, urging the need of that psychical, surgical operation called "taking one out of one's self," that guides our steps straight to the wide doors with the flaming sign in front and the shifting scenes and the nervous folks behind.

But whatever it is and why it is, we are feeling the stir of it early this year. It might have slept a little longer but for these earlier than usual announcements. But the promising title Billy drew me by its suggestion of farcical fun up one high hill and down another, half across a neighboring island, a sail across the waters that surround New York, and gaily up to the door of old Daly's. And there sat I agape and slaugh, the gnawing hunger for the theatre satisfied by the three-act drawn story of how a baseball player lost four teeth and befuddled his sweetheart and his sweetheart's mamma who believed that the allusions to "the four" were to living pictures in his past. Every man and woman in the theatre was play hungry. The keen zest of their appetites found expression in laughter that rolled up to the ceiling and descended upon us again and settled upon us the spirit of mirth. For two and a half hours we sat engrossed in the fortunes of four artificial teeth and gloated over the sorrows of their owner, for Billy rolled the stone away from the grave of every care.

With this delicious absurdity as hors d'œuvre we sit waiting at the festal board of the season of 1909-10, eager for the next course, appetites robust, anticipation keen.

Many in the audience had determined to give Mrs. Stuart Robson a reception. But she came on the stage three seconds after the curtain had risen, and emotions move slowly. When we had become accustomed to the idea of her being there and fancy had ceased to see the figure of her late husband, the jovial shade, beside her, she was well into her speeches as the fussy passenger, and it would have ben rude to interrupt. So Mrs. Robson got no reception because of her past, but she received what was much better—a tribute to her present—the punctuation of her work by long, frequent and warm applause.

That it is not always unlucky to go back to a spot from which we have but just taken our leave is proven by this story a prominent playwright told me:

"I had called on one of the emperors of the Rialto one morning to learn the royal ukase on a play of mine. His majesty scorned my poor play. I thrust it into my hip pocket and walked down the street, heavy hearted and sore tempted. 'But it won't do to shed tears on Broadway,' I said to myself when I felt some moisture on the bridge of my nose. I had actually turned into Thirty-eighth Street with a lachrymose aim when I felt more moisture on my hand and knew that my woes had not gathered such force as that. It was raining, and I recalled that I had left my umbrella in the manager's office. I went back for it. He was just opening his door. 'By the way,' I said, 'I have an idea for another play that may please you better.' I told him the story briefly, and he said, 'I like that. Go right to work on it.' He wrote me a check for five hundred dollars advance royalties. Now if I hadn't gone back for that umbrella?"

"What did you get—er—psychologically out of your trip?" I asked Daniel Frohman.

"I got it all physically," he answered, with the crisp Daniel Frohman utterance. "I brought back with me twelve pounds that I didn't take away. I got them at Kissengen. Mr. Crane and Mr. Gillette were with me and gained about the same. There were people who sat at the same table who lost flesh as regularly as we gained it. Kissengen has the faculty of getting you back to normal weight. I could have gained more, but I couldn't eat any more."

"Are the twelve pounds—er—properly distributed?"

"Ideally."

At Chantilly Frances Starr scribbled this entry in her fast filling diary: "My wonderland journey is nearly over. We motored to Chantilly yesterday, and the chateau is the loveliest yet. It contains the most wonderful art collection. I feel like taking all these pictures and all this furniture home with me to Mr. Belasco. He would love them so."

On board the *Kroonland* Katherine Kaelred writes: "I can't date this, for I have lost all count of time. I don't even know the day of the week. From this you may judge with what delicious abandon I am resting. Our trip has been a delight."

"I like being a hostess immensely," May Irwin replies to out-of-town friends who inquire how it feels to be a female Boniface. "The jolliest season I ever had," she says to the incoming and outgoing guests who crowd Irwin Island Inn.

THE MATINEE GIRL.

MAXINE ELLIOTT.

THE CRAZE FOR "TYPES."

ARE MANAGERS UNREASONABLE IN THEIR SEARCH FOR PERSONALITIES?

One in the Intermediate Field Tells a Strange Story — "Grease Paint" Actors, or, in Other Words, Real Actors, Not Now in Demand.

If you want to be amused and incidentally enlightened on a few points theatrical take Paul Scott by the buttonhole and ask him if the managers in engaging their companies are still demanding "types." Mr. Scott has charge of the engagement department at the offices of Darcy and Wolford. If he has no time to talk to you on any other subject he will open up wide on the topic of "types."

"The average manager is more unreasonable this season than ever before," said Mr. Scott the other day. "He doesn't care for people who can act. They must merely look the parts. Why, I'll tell you what I'll do. I'll bet a hundred dollars with anybody that I can take a good hundred dollar a week stock woman perfectly able to play the part required and I'll go down to Macy's and pick out a 'type' from behind the counter and offer these two people to certain managers in this town and the girl from Macy's will get the engagement every time.

"Why, do you know what? Yesterday I had a good actor refused by a manager solely because his eyebrows were too close together. Think of that, will you—his eyebrows! The other day Channing Pollock went into a manager's office where a company was being booked and the manager said to him:

"'Nobody new engaged to-day. There hasn't been a "type" in the office.'

"Pollock expressed surprise that so few applicants had been around.

"'Oh, of course,' said the manager, 'there have ben a couple of hundred grease-paint actors in.'

"Grease-paint actors! What do you think of that?" demanded Mr. Scott, indignantly. "What was Richard Mansfield but a grease-paint actor? What were any of our great stars of the past but grease-paint actors? Why, if Lawrence Barrett were back on earth at the age of thirty and should walk into one of these offices do you suppose he could get a job as a juvenile? Not if he was starving he couldn't. They might take him for an old man part or something of that kind if he looked the part, but his acting wouldn't cut any figure.

"How do they get along without paying attention to acting ability? Why, I'll tell you how they get along. They take the novice and drum into him the exact attitudes, tone of voice and manners of enunciation of the man or woman who created the part, or if it be a new part they drill in the idea of the stage director or producer and make a mere automaton of the 'type.' No originality, no creation, no acting—mere wooden dummies. Why there are hundreds of people working or who have been working in two dollar productions who couldn't hold their jobs in a cheap stock or repertoire company thirty minutes. And yet they talk about being actors. 'I played with Belasco, or I was with Frohman, or I was with this big manager or that one.' Faugh! it makes me sick, this attitude of our present-day managers, and every one of them knows that what I am saying is true."

NAT GOODWIN GOES ABROAD.

Nat Goodwin sailed for Europe on the *Mauretania* last Wednesday to join Mrs. Goodwin (Edna Goodrich) in Liverpool. They will spend some time on an automobile trip. Mr. Goodwin before sailing said that he had no definite plans for the coming season, but would look for a good play while abroad.

Before he left St. Louis, the week before, he petitioned the Circuit Court to appoint a receiver for the Delmar Garden Amusement Company, under whose management he had been playing. Mr. Goodwin claimed that the company owed him $6,861 for salary, royalties and scenery. The petition was not granted, the judge holding that it "did not state a cause sufficient to warrant the appointment of a receiver."

This application of Mr. Goodwin's grew out of a suit brought by William Altheer, pony concessionaire, at Delmar, who claimed that Goodwin had caused the death of a horse valued at $300. He garnisheed Goodwin's salary. The Delmar Company, fearing contempt of court, held up Mr. Goodwin's last week's salary, $3,500, until the garnishee suit should be settled.

THE OLD TOWN.

The title of the musical comedy by George Ade and Gustav Luders in which Charles Dillingham will present Montgomery and Stone the coming season, so it was decided last week, is The Old Town. The New York engagement of the piece will be played at Mr. Dillingham's new theatre, now in course of construction at Broadway and Forty-sixth Street. Ethel Johnson and Allene Crater will be prominent in the support.

DE KOVEN MORTGAGES THEATRE.

Reginald De Koven has mortgaged the Lyric Theatre property to the Lawyers' Title Insurance and Trust Company for $400,000 at 5 per cent. for five years. The mortgage was recorded last Tuesday.

New Plays of the Opening Season

To be reviewed next week:

THE FLORIST SHOP.....Liberty
THE RINGMASTER.....Maxine Elliott's

Hackett—The Only Law.

Play, in three acts, by Wilson Mizner and George Bronson Howard. Produced Aug. 2. (Walter N. Lawrence, manager.)

Jean ..... Mabel Cameron
Hortense ..... Mabel Frenyear
MacAvoy ..... Forrest Winant
Spider ..... Ben Johnson
Bannister ..... George S. Christie
An Expressman ..... L. M. Martell
A Detective ..... Will E. Sheerer

The ethics of the Tenderloin received an exposition in the season's first new drama. The basis of this code seems to be summed up in a line by the "heroine," "Being on the square with a pal is the only law we know," which may be elaborated to mean that "we" of the Tenderloin may lie, steal, swindle and commit all other crimes against society so long as "we" do not welch on a pal. And the authors of the play appeared rather proud of this code. They asked a kind-hearted audience to sympathize with a woman who left her paramour to marry a decent man, and with a wiretapper who took the woman's money to save himself from arrest. The authors put the request so naively and so crudely that the audience, being tender-hearted, smiled instead of becoming angry, and went out into the cool street unconvinced.

Jean, a Casino show girl, is living with one MacAvoy, and supporting this despicable parasite. She is loved by Bannister, a broker, respectable and innocent. A frequenter at the menage of Jean and MacAvoy is Spider, a wiretapper and general crook. Bannister wants to marry Jean, and while awaiting a favorable reply he pays for her establishment at "a small hotel in the forties." Jean accepts his money and a tip on the stock market, by which, in act II, she realizes $18,000. Spider in the meantime has robbed Bannister's country uncle of $17,500. Jean persuades MacAvoy to go away with her to California, there to live in a rose-embowered cottage and to till the soil—her ambitions. Mac, to whom she has given her $18,000, agrees half-heartedly. Then he learns that Bannister wants to marry Jean. He insists that she accept the young broker. They—Mac and Jean—can continue to live in the same relations, but with much added luxury. The idea doesn't quite please Jean, whose heart is set on California with Mac, and she refuses. Then Mac plans to desert her and sail for Europe in company with Hortense, a chorus girl neighbor, who has demanded a trip abroad as the price of her silence. Spider discovers Mac's plan and puts a hypothetical question to Jean—what she would do to a man who went back on his pal. Jean agrees that the man should be punished. So Spider telephones police headquarters, and Mac, on board the steamer, is arrested on a charge of wire-tapping. He is brought back to Jean, in act III, for her to prove his right to the money in his possession. Then she learns he has tried to go back on her. She makes a speech at him and concludes with the information that she hates him. Spider makes him give back the money. Jean says she doesn't want the cash. Spider calls Bannister to the room, tells him the money is that stolen from the country uncle, and gives him the impression that Jean is the embodiment of unsullied girlhood. The curtain falls with a view of Jean in Bannister's arms, begging to be taken away from New York.

Long "dramatic pauses," much conversation and abundant Tenderloin slang make up the action and dialogue of the play. As drama it is uninteresting, and as realism it is unconvincing. As to its moral side, the story shows it has none. One feels that such a story might be real, and even that the authors might have known such a story, first hand, but one also feels that this particular story is false, and one knows that it is useless.

The company made a strong effort to lift the various characters into the plane of humanity and succeeded after a fashion. Mabel Cameron as Jean was scarcely strong enough to represent the supposed emotions of the courtesan, though the dialogue would have been a bad handicap to a better equipped actress. Mabel Frenyear did very well with the incidental character of Hortense. Forrest Winant made MacAvoy sufficiently despicable. Ben Johnson as Spider was able to instill something resembling sympathy into the character of the noble-hearted wiretapper. George S. Christie played Bannister as if he realized the part was a necessary evil. L. M. Martel got a hand and curtain applause for reading the expressman's line of "It's all the same to me." Will M. Sheerer looked and acted a Street and Smith detective. The authors did not respond to repeated invitations to exhibit themselves.

Daly's—Billy.

Farce comedy, in three acts, by George Cameron. Produced Aug. 2.

Billy Hargreave ..... Sidney Drew
Alice ..... Jane Marbury
John Hargreave ..... George Le Soir
Mrs. Hargreave ..... Caroline Harris
Mrs. Sloane ..... Mrs. Stuart Robson
Beatrice Sloane ..... Marian Chapman
Sam Eustace ..... Franklin Jones
Captain ..... John Hickey
Doctor ..... George C. Pearce
Second Steward ..... Charles Clugston
Third Steward ..... Louis Levine
Boatswain ..... Spottiswoode Aitken
Sailor ..... Prince Miller
Stewardess ..... Madame Neuendorff
Messenger ..... Lee Potter

It isn't every woman who could build either a good or a bad play around her husband's false teeth. Mrs. Sidney Drew ("George Cameron") has made neither an exceedingly good one nor an atrociously bad one by spreading the late Kenneth Lee's one-act play, Billy's Tombstone, in which she and Mr. Drew appeared for a season or two in vaudeville, out into a thin three-act farce with her husband's molar shortcomings as the pivotal point of the plot. The lengthening out process has been extremely wearing on the tissue of Mr. Lee's original story, and the tile in its new form is woefully thin.

After losing three of his most prominent teeth in a football game of which he was the shining particular hero, Billy Hargreave, who appears to be an extremely sensitive and not very sensible young man, departs upon a short ocean voyage, accompanied by his sister, to enable himself to become accustomed to a quartette of false teeth recently inserted. On board the vessel are the young girl with whom Hargreave is in love, her mother, and a young man who is Hargreave's rival in the affections of the girl. With exaggerated sensitiveness Hargreave, as he is about to propose to the girl, essays to confide to her that all his teeth are not his own, when the cabin door in front of which he is standing opens violently as some one comes out upon the deck, striking Hargreave in the back. As he is pushed forward, with a smothered exclamation, he realizes that his teeth have dropped out, and after one or two frantic efforts to locate them upon the floor of the deck he beats a hasty and undignified retreat to his stateroom, leaving the girl amazed and hurt. His confession, however, had progressed far enough for the girl to learn that he "had" four something or other, acquired some time during a past which she guesses was not quite decent. Without his teeth Hargreave cannot make himself easily understood, so oddly does their absence affect his speech, and he dreads the humiliation attendant upon an attempt to explain matters to the girl and set himself right. Fearful that during his enforced retirement from the field his rival will supplant him in the affections of the girl, Hargreave institutes strenuous search for the teeth, with the aid of his sister. Finally the latter locates them in the little glass case in the main saloon, where lost articles are usually exhibited. Before Hargreave can claim them the ship's officers inaugurate an auction sale of lost articles for the benefit of the Seamen's Home. Not daring to show himself, Hargreave from the deck shouts his bids through the saloon door, his sister passing the money through to the cashier. After excited bidding against his rival, who wishes to buy up the teeth because he imagines them to be a set which the girl's mother has lost, the four molars are awarded to Hargreave, who, with them once more in his mouth, feels reassured, and in a twinkling, in fact in a twinkling so tiny that it seems improbable, everything is cleared up and Hargreave becomes possessed of his usual number of teeth and a prospective bride.

It can be seen by those theatregoers familiar with Mr. Lee's original sketch that Mrs. Drew has taken few liberties with it, contenting herself with merely adding anecdotes and characters sufficient to lengthen the story to the three-act farce comedy size. She has done it with much cleverness. One or two of her added characters, particularly those of the boatswain and Mrs. Sloane, are drawn in a clean-cut fashion, and some of the fresh incidents of Mrs. Drew's own devising are intensely amusing. Sidney Drew, as Billy Hargreave, acts with as excellent taste and discrimination of comedy values as he displayed in the same character in its vaudeville period, and obtains fun galore out of a predicament full of humorous possibilities. Mr. Drew's physical fitness for the role is enhanced by the fact that his front upper teeth are really false, a fact which becomes amusingly apparent during the course of the play.

The supporting cast was remarkably well balanced. Jane Marbury, as Hargreave's sister, was admirable, many times winning heartier laughs for her dry humor than Mr. Drew himself. Marion Chapman was very sweet and pretty as the girl with whom Hargreave was in love, and the one or two little love scenes in which she figured were played charmingly. Mrs. Stuart Robson was a stout, mirthful Mrs. Sloane, and the scene in which she, too, misses her teeth was extremely funny. Madame Neuendorff was a stewardess so delightful and droll that seasickness on a voyage with her seemed altogether improbable. Franklin Jones looked tremendously smart in some well cut clothes and played a thankless part painstakingly. Spottiswoode Aitken's gaunt, thin-voiced boatswain was an amusing characterization and his scenes with Prince Miller, as a timid sailor, were awarded much deserved applause. Less prominent roles were acted adequately and pleasingly by Caroline Harris, George Le Soir, John Hickey, Charles Clugston, George C. Pearce, Lee Potter and Louis Levine.

Billy is admirable August entertainment, exceedingly thin, often extremely funny and nearly tremendously dental.

Astor—Paid in Full.

The Astor Theatre was opened for its regular season on Aug. 2 with Paid in Full, booked for two weeks only. A new cast, new scenery and an enthusiastic audience gave to the opening the interest of a real "first night," including a speech of thanks by the author. The most interesting feature was the appearance of Fritz Williams as Joseph Brooks and of Mrs. Fritz Williams (Katherine Florence) as Emma. Mr. Williams played the wes' husband with less suggestion of despicable caddishness than his predecessor, underemphasizing Joe's selfishness in the first act. His impersonation gave the impression of a right-intentioned man driven to despiration by a knowledge of his own inefficiency. Mr. Williams' strongly marked features and his positive jaw make it difficult for him to represent weakness convincingly. His acting was excellent and his conception of the role consistent. Miss Florence made Emma tender loving and firm. Her methods of representing emotions are more of the stage than of life, however, and her work lacked the naturalness of Miss Albertson's portrayal. Benjamin F. Wilson as Jimsie gave a good, hearty performance, and William Riley Hatch was very satisfactory as Captain Williams. Florence Robinson played Mrs. Harris, Pauline Darling was Beth, and George M. Belden had the role of Sato. After one more week Paid in Full will be replaced, on Aug. 16, with The Man from Home.

Columbia University—The Ben Greet Players.

The Ben Greet Players at Columbia University, New York, gave last week a series of Shakespearean presentations, including five afternoon and five evening performances, beginning Monday evening with A Midsummer Night's Dream, which was repeated Thursday and Saturday evenings; Tuesday afternoon As You Like It was given, and it was repeated Saturday afternoon; The Taming of the Shrew was the bill Wednesday afternoon and evening; Hamlet Thursday afternoon, Twelfth Night Friday afternoon and The Tempest Friday evening completed a most interesting programme and one that attracted a large attendance of Summer session students of the university as well as the general public. The greensward of the university campus formed a most romantic setting, and with the bright stars shining overhead and the rustle of the night winds lent to the plays a witchery that no indoor presentation could effect. Ben Greet did not appear, but many former members of his company had their accustomed parts. The company included Sydney Greenstreet, Dudley Digges, Augusta True, Hubert Osborne, Frank McEntee, P. J. Kelly, Keith Wakeman, Gertrude Fowler, Walter Robinson, Edwin Cushman, Edmund Mortimer, Eric Blind, Geo. B. Hare, Grace Guernsey, Percival Aylmer, John S. O'Brien and Mellicent Evison. Owing to inclement weather Wednesday's performances were given in the gymnasium.

News of the Stock Companies

Frank M. Eldredge, the well-known theatrical manager, who has been sojourning in Salt Lake City, U., for the past nine months, has leased the Grand Theatre for an indefinite period and has been presenting Willard Mack and Blanche Douglas and associate players in a series of standard plays. During the past three weeks Mr. Eldredge has offered Augustus Thomas' In Missouri, Tennessee's Pardner, The Man from Mexico, all to capacity houses, and will present in the near future such plays as David Belasco's The Girl of the Golden West, Raffles, Salomy Jane, The Squaw Man, and Held by the Enemy. The company includes Willard Mack, Frederick Allen, Lee Millar, Harry W. Blanchard, Ira E. Earle, William Donovan, Arling Aicine, Arthur Sheppard, Joseph Kennedey, John C. Davis, Lottie Mondorff, Anna McNaughton, Eleanor Everett, and Blanche Douglas.

The House of a Thousand Candles was performed by the Poli company, Bridgeport, Conn., in a manner that pleased. Mabel Montgomery made her initial appearance with the company as leading woman in this play, and showed her worth as an actress in the role of Marion.

A stock company not many miles from New York recently presented Alabama as the week's offering. It was the stage-manager's duty to make the customary announcement of the following week's bill, and he solemnly announced to a surprised audience that Alabama was by Arthur C. Alston.

The Lionel Lawrence company are booked for a Southern tour during next season and will open at the Elks' Opera House, Bluefield, W. Va., early this month. The company is under direction of S. H. Jelliffe and includes, besides Mr. Lawrence, Walter E. Cuneo, John F. Goodwin, W. C. O'Neil, Sheridan Holmes, Myrtle Churchill, Jennie Brunning, Flora Nelson, and Baby Goodwin.

The Bernard McOwen Stock company played the Chamberlin-Kindt airdome, Davenport, Ia., during the Firemen's and Eagles' State conventions, held in that city. Every night the airdome was crowded to capacity. Mr. McOwen gave a special performance Wednesday night for the firemen and Friday night for the Eagles, when he was presented with a beautiful floral piece by the latter order. Mr. McOwen is a member of the F. O. E., as well as several other secret orders, including the Masons.

The Hickman and Bessey company (Eastern) will open its regular season on Aug. 30 with a few fair dates in Iowa, and then all the principal cities of the Middle West will be played. Miron Lemingwell has been with Mr. Bessey all Summer, writing plays for this season, and from the present lookout the attractions will be the best Mr. Bessey has had en tour. The players engaged are James Morton, Edwin Silvers, Art Grandi, Eddie Black, George Joiner, Edgar Coffin, Ralph Shults, Don McMillam, Joseph T. Kelly, Ira Herring, Jack Bessey, Grace Baird, Evelyn De Foliart, Jessie Eagan, Dorothy Gray, and Myna Ketcham. Bert Leigh has been engaged as business-manager. The company is now playing at Rock Island and has had a good Summer season.

The roster of the Gertrude Ewing company this season includes Tedd Brackett, William N. Smith, Allwyn King, William Desmond, Harry Daugherty, J. C. Crippen, Clark Mounts, Harry F. Lewis, Marie Desmond, Helene del Mar, Dollie Desmond, Irene Jones, Mrs. J. C. Ewing and Gertrude Ewing. Tedd Brackett is stage director; William N. Smith, business manager; J. C. Crippen, musical director; Harry F. Lewis, advance representative, and Ewing and Ewing, proprietors. The vaudeville features include the Desmond Trio, Mr. and Mrs. Clark Mounts and Harry Daugherty. The season opened at Columbia, Mo., on July 26.

When the stock company at the Lyric Theatre in Lincoln, Neb., reopens in September it will not be as the Fulton Stock company. Mr. and Mrs. Fulton, who have a great many friends here and a large following, will go to Sioux City, Ia., to conduct a stock company there. Horace V. Noble, who has been leading man for the Fultons here this season, will head the company, which will hold the boards at the Lyric next season. The Grace Hayward Stock company, which has had a very successful season at the Oliver Theatre, Lincoln, Neb., will continue probably up into the early part of September. The company has been engaged to appear here during the Summer season of 1910.

The ten weeks' stock engagement of Grace Hayward and company at the Oliver Theatre, Lincoln, Neb., has been extended to fourteen weeks. The engagement has been unusually successful, and especially so in view of the fact that Lincoln had thirty-nine weeks of stock this Winter at the Lyric Theatre by the Fulton Stock company. Arrangements have been completed whereby Miss Hayward returns to the Oliver next Summer, remaining for the entire season, opening in June. For the eleventh week of the engagement, starting Aug. 2, the company presented Camille. Miss Hayward is especially strong in emotional work, and her interpretation of Camille has been received very favorably. Charles Dingle also scored as Armand. The week of Aug. 9 will be devoted to Jane Eyre, presented for the first time in Lincoln.

At Other Playhouses.

WEBER'S.—Last week at this theatre Edward Locke's delightful little play, The Climax, was interpreted by an entirely new cast, with Margaret McKinney as Adeline von Hagen, Carney P. Christie as Pietro Golfanti, Howard Lange as Luigi Golfanti and James J. Ryan as John Raymond. At the hands of these fresh players the Locke play lost none of its charm; in fact, the new portrayals added fresh interest to Mr. Weber's production.

GAIETY.—The Gaiety Theatre reopened last night when J. E. Dodson resumed his engagement in J. Hartley Manner's play, The House Next Door. Mr. Dodson will remain at the Gaiety for four weeks, after which Cohan and Harris will tour the Manners play in the principal cities preliminary to a London engagement in the Spring. The cast is practically unchanged, including Eleanor Moretti, Mabel Roebuck, Pania Marinoff, Ruth Chester, William J. Kelley, Regan Hughston, Frank Losee, Herbert Standing, W. J. Sams and A. T. Hendon.

LYCEUM.—At this house last night Marie Doro was seen again in The Morals of Marcus, the W. J. Locke comedy with which New Yorkers are already familiar.

MAXINE ELLIOTT'S.—Here last night a new play by Olive Porter entitled The Ringmaster had its New York premiere with a cast including Arthur Byron, William Bosell, George Howell, Frederick Burton, Laurette Taylor, Oza Waldrop, Marion Ballou and Willis Martin. The piece will be reviewed in next week's MIRROR.

LIBERTY.—This theatre opened its season last night with a new comedy, The Florist Shop, to be reviewed in next week's MIRROR.

CASINO.—Havana returned here last night and received a deservedly warm welcome. After their vacation Jimmie Powers and his merry support return to their work of fun-making with fresh vigor.

BIJOU.—After a warm weather season atop the roof of the New Amsterdam Theatre, A Gentleman from Mississippi returned to the Bijou Theatre last night, with Thomas A. Wise and Douglas Fairbanks still playing their original roles.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Here is a picture of Howard Cecil Barnes, at the home of Frank Draper, medical examiner for the State for twenty-five

years, at Wayland, Mass. Mr. Barnes is writing a play to be called The Fifth Sonata.

Albert Latscha opens with The Climax at Los Angeles, Aug. 16.

The Amateur Player is a new monthly publication by Allan Waters at Mount Vernon, Ill.

Mrs. Leslie Carter has a new play, as yet unnamed, from the pen of Edward Peple, author of The Prince Chap.

Ann Murdock has been engaged by Henry B. Harris for The Noble Spaniard, in support of Robert Edeson.

Rehearsals of Eugene Presbrey's dramatization of Holman Day's novel, "The Circus Man," to be presented by Klaw and Erlanger and Joseph Brooks early in the season, began at the New York Theatre last Monday under the direction of Mr. Presbrey. The play will open at McVicker's Theatre, Chicago, Aug. 28.

The Byrne-Golson Players are playing a Summer engagement on tour with The Matinee Girl company. Mrs. A. deB. Mitchell, Miss Golson's mother, is traveling with her daughter for a few weeks.

Among the articles in the *Theatre Magazine* for August are one devoted to the New Theatre; one that deals with the women of Ibsen's plays; one on "Actors and Their Stage Clothes"; an interview with Frank Baum, the author of The Wizard of Oz; an account of the Stadium performance of Joan of Arc; a full page of pictures of Conan Doyle's drama, The Fires of Fate, and a brief account of the Imperial Russian Ballet. The pictures include, in addition to the handsome colored cover giving a portrait of Nora Bayes, plates of Madame Bertha Kalich, Julie Opp, Laura Nelson Hall, Minnie Saltzmann-Stevens, the Russian Dancers, scenes from Maude Adams' Joan of Arc, The Bridge, The Follies of 1909, The Sign of the Rose and The Motor Girl. Some of the other portraits are of Mary Boland, Frank Keenan, Dustin Farnum, John Westley, Leo Slezak, Virginia Staunton, Katherine Emmet, Ivy Troutman, Mrs. Fiske, Madame Duse, Mary Shaw, Mrs. Patrick Campbell, Madame Nazimova, Fru Hennings, Carlotta Nilsson, Mlle. Barasch, Mary Ryan, Louise Dresser, Winthrop Ames, Willette Kershaw, Mildred Holland, Nella Webb, William Castle and Carlotta Patti.

Lucia Chamberlain, the San Francisco authoress, has arranged with George H. Brennan to visit New York to be present at the rehearsals of her dramatized novel, "The Coast of Chance," which has been adapted to the stage by Eugene W. Presbrey.

The Constantine sisters have canceled an entire season's bookings in vaudeville and have signed for The Girl from Rector's.

Grace Van Studdiford has had her voice insured for $50,000 by the Amsterdam Casualty Company. Should she be compelled to miss a performance through accident a sum is to be paid her equal to her own and the salary of the entire company. This does not protect from colds. The Golden Butterfly opens Sept. 20.

Charles McCuen has been selected by the Shuberts as manager of the Des Moines, Ia., Auditorium. The theatre will be completely renovated before the opening of the season.

Aubrey Boucicault was a passenger on the *Minnewaska* of the Atlantic Transport Line, arriving in New York on Aug. 2.

The Girl from Rector's, which ran a part of last season at Weber's Theatre, will inaugurate its new season at the Grand Opera House on Aug. 21 with the original cast.

Janet Dunbar, a Kansas City girl, will be David Warfield's leading woman this season. Miss Dunbar's name in private life is Nettie Gallagher.

Ignace Paderewski, the Polish pianist, has been made an officer of the French Legion of Honor.

Cecil Raleigh, author of The Sins of Society, will leave London the last week in August to attend the final rehearsals of his play in New York. He has not been in this country for twenty years.

Rehearsals of Channing Pollock's latest play, Such a Little Queen, began last week. The piece will be produced at the Hackett Theatre on Aug. 30 with Elsie Ferguson, Eleanor Lawson, Frank Gilmore, George Barnum, Francis Byrne and others in the cast.

Lawrance D'Orsay has been re-engaged by F. Ziegfeld, Jr., to support Anna Held in Miss Innocence.

Millicent Evans has re-engaged with the Shuberts and left Aug. 4 for Chicago to resume her old part of Paulette Devine in The Blue Mouse, which is now playing at the Garrick. Miss Evans will be remembered for her excellent work in the same part last season at the Maxine Elliott Theatre.

After a Summer rest, during which she acquired some little tan and looking altogether very fit, Leonora Gnito is back in town. Miss Gnito will be seen again this season in an important role in support of Walker Whiteside in Zangwill's The Melting Pot when that Liebler play has its New York premiere shortly.

Rehearsals of The Sins of Society, the big Drury Lane melodrama which Brooks and Dingwall are to present at the New York Theatre Aug. 31, are now in progress on the stage of that theatre.

The Tiger and the Lamb opened the season at Charlevoix, Mich., Aug. 9, and is the first of the Fred G. Conrad attractions to take the road. The company left Chicago Aug. 6 by boat and the opening Monday night is reported to have been very successful. E. C. Wilson is managing the company.

Harry Hilliard, a young leading man of much stock company experience, has been engaged by Liebler and Company for the character of Philip Ames in The Battle. Mr. Hilliard last year was leading man for Henry Dixey, playing the young artist in The Devil. The Battle will begin its season in a few weeks.

E. H. Jones has resigned his position with Fred G. Conrad and is succeeded by Charles H. Welk, who assumed his new duties last week.

Hector Fuller, formerly dramatic editor of the Washington *Herald* and prior to that for fourteen years the literary and dramatic editor of the Indianapolis *News*, has been chosen by Mrs. Leslie Carter as her press representative.

Robert Ober and May Talbot, who have been playing in Brewster's Millions for the past two seasons, were married at All Souls' Church, New York City, on Aug. 3. Mr. and Mrs. Ober will be with Brewster's Millions again this season.

Announcement has been made of the engagement of Simone Bernhardt, granddaughter of Sarah Bernhardt, to Eddie Gross, an American residing in London.

The Polly of the Circus company of which Fred Reichelt is manager, inaugurated a tour of forty weeks at Asbury Park, Aug. 9.

Anne Sutherland has been added to the cast of Is Matrimony a Failure? David Belasco's production of Leo Ditrichstein's comedy soon to be seen at the Belasco Theatre.

Among the many early openings announced are William Lawrence in the new rural drama, Uncle Dave Holcomb, a play of the moral, wholesome and humorous side of New England life. Many new features have been added, including the Milkmaid Quartette, the Village Choir and Orchestra and a real country dance. Mr. Lawrence will be supported by the charming Marion Shirley and a most excellent cast. A full line of elaborate printing by the Russell-Morgan Company has been finished, and a carload of special scenery will be carried. The season opens at Glens Falls, N. Y., Sept. 4.

Harry Pilcer and Rosie Green have added a new dance to the attractions of The Follies of 1909.

The Shuberts have engaged James Spottswood for the leading role of J. Wallingford Speed in the second company of Going Some.

Alec D. Gorman, manager of M. M. Thiese's Wine, Woman and Song company, is rejoicing in the birth of a little daughter, born to Mrs. Gorman at Fair Haven, N. J., July 28.

Joseph Hadley, a prominent and clever member of Eddie Leonard's Minstrels, and Josephine Earle, late of The Mimic World company, are to be married Aug. 17.

Mrs. Leslie Carter has engaged E. J. Ratcliffe as her leading man the coming season.

William Faversham, before entering on his regular New York season at a Broadway playhouse in Stephen Phillips' Herod, will present The World and His Wife, his last year's success, in Boston and other prominent Eastern cities. The rehearsals of Herod will begin early in September, when Mr. Faversham returns from England, and will continue during the time that The World and His Wife is presented on tour.

Mrs. Bennett, wife of the artist-playwright Clarence T. Bennett, joined her husband at Burlington, N. J., July 31 for a brief rest prior to her departure to the West.

The Sporting Deacon, the new play in which William H. Turner is to appear the coming season under the management of Charles E. Blaney, is the joint work of Mr. Blaney and James B. Carey. It is said to furnish Mr. Turner with an opportunity to display all the quaint comedy characteristics which made his David Harum so pleasing and which were the success of The Governor and the Boss. Mr. Blaney will surround Mr. Turner with a strong supporting company.

Agnes Allen has been granted a decree of absolute divorce from Walter Allen, an actor. The decree was signed by Justice Lehman in the Supreme Court.

Manager George McClintock, of the Electric at East Liverpool, O., has returned from an automobile trip which extended to Chicago.

Ed. L. Reynard, the ventriloquist, has been resting at East Liverpool, O., and preparing his acts for the coming season.

Miss C. A. Smith and J. H. Maxwell, of Rock Springs Park, East Liverpool, are on an automobile tour of the parks as far as Chicago, looking for new attractions.

Bennie Gould, of the Cow Puncher company (Eastern), who has been nursing a badly sprained ankle at Washington, Pa., for some time has fully recovered and left for Chicago Aug. 3 to join Cohan and Sutherland's King of Tramps company.

Theodore H. Bird, who has played leading juvenile roles with the Kirke Brown Stock company for the past four years, sailed Saturday on the *Kroonland* to spend six weeks in London, Paris, and Berlin.

Margaret Anglin, who is now in camp in the Adirondacks, will begin rehearsals of her new play, The Awakening of Helena Richie, at the Savoy Theatre, Aug. 16. The first performance of the play will take place at Asbury Park Sept. 11.

B. E. Forrester's production of In Africa, Yorke and Adams' new vehicle, is now in rehearsal.

Le Roy E. Sumner has been engaged to play Skinner the coming season in the No. 1 Going Some company.

Lowell J. Sherman, late of Nat C. Goodwin's company, has been engaged for Mrs. Leslie Carter's support next season.

The Buster Brown Amusement Company has engaged a strong company to support Master Rice this season in Buster Brown.

Mr. and Mrs. William C. Dowlan (Leonora Ainsworth) have just finished a month's vacation at their Summer cottage at Ottawa Beach, Mich. They are now visiting Mr. Dowlan's parents in St. Paul, Minn.

Frank Harcourt is taking the baths at Mt. Clemens.

W. O. Woodward has been engaged by O. S. Hathaway to take the management of the Sandusky Theatre at Sandusky, O. Mr. Woodward has been with the Mozarts for some time, having had charge of their vaudeville theatres in Lancaster, Pa. The policy of the Sandusky Theatre will be changed this season and will be devoted principally to vaudeville. Only a limited number of the best road attractions will be played, and on those nights the vaudeville programme will be sent to a nearby city, where a theatre has been secured by Manager Hathaway.

Fred Gillen, formerly manager for Earl Burgess' attractions, will have charge of the Oneonta Theatre, at Oneonta, N. Y., for the coming season for O. S. Hathaway. Mr. Gillen has been located in San Antonio, Texas, for the past two years. The dramatic season opens in Oneonta with Polly of the Circus on Aug. 28.

Returned from a short vacation, Hollis E. Cooley is now installed as general manager of Felix Isman's interests, with offices in the Broadway Theatre Building.

Adelaide Harland has been engaged by Kolb and Dill for a season of musical comedy at the Princess Theatre, San Francisco.

Eda Von Luke will be under the direction of Baker and Castle the coming season and will open at the Great Northern Theatre, Chicago, as leading woman in Graustark, Aug. 15. Miss Von Luke left for Chicago yesterday.

Frank Foster, for several years the popular treasurer of the Richardson Theatre at Otsego, N. Y., has been appointed manager by O. S. Hathaway, who has a long lease on the Richardson. Mr. Foster has been connected with the house for eight years and is very popular with the road managers as well as with the patrons. Only the best attractions will be accepted for Oswego, and vaudeville will be presented on all open nights.

Lawrence Atkinson and Harry Manlove, who have been playing the smaller towns in eastern Indiana during the vacation period, will close their season at Hurst's Opera House, Cambridge City, Ind., Aug. 19, with a performance of The Snowball, and soon after Mr. Atkinson will return to New York to begin rehearsals with David Higgins in Captain Clay of Missouri, and Mr. Manlove will go into Chautauqua work for the rest of the Summer.

Liebler and Company have completed the cast of The Battle, the Cleveland Moffett play which ran last season at the Savoy Theatre. Wilton Lackaye continues as John T. Haggleton, Harry Hilliard will be the Philip Ames, Thomas McGrane has the part of Gentle, W. T. Sheehan is the Moran, Charles Abbe has his old part of Joe, Eleanor Montell will be Margaret Lawrence, and Willette Kershaw will again be seen as Jenny. Rehearsals of the play will begin shortly under the direction of Hugh Ford.

Louis Evans Shipman, author of The Admiral, a comedy to be produced by Walter N. Lawrence, officiated as judge of awards in the Gloucester dramatic pageant last Thursday.

Frank Curzon produced at Wyndham's Theatre, London, last Thursday night The Best People, a three-act comedy by Frederick Lonsdale.

The tenth and last season of Clarence Bennett's A Royal Slave in the Middle West and under the personal direction of George H. Bubb will open at Alpena, Mich., on Saturday, Aug. 14. Manager Bubb has with great care selected from the different Bennett companies the best members, and will have for this season the largest and best company that ever appeared in this popular play. New scenery and electrical effects for the five acts have just been finished and sent out from the paint shop at Burlington, N. J.

Walter E. Perkins will head the cast for a special production of Who Goes There at the Cape Cottage Theatre, Maine, shortly, and is to produce the same play later on at the Orpheum Theatre, Boston, with the Lindsay Morison Stock company in the support.

The architects of the New Theatre, Carere and Hastings, have announced that the painting and general color scheme of the interior of that house will be the work of James W. Finn. Mr. Finn decorated the New York Public Library, the Knickerbocker Hotel, the library of J. P. Morgan and several private New York residences of artistic distinction.

His Honor, the Barber, is the title selected by Barton and Wiswell for the new play to be presented by their Smart Set company next season. The name was selected by S. H. Dudley's young son Sherman. The new production will have its inaugural in Plainfield, N. J., on Sept. 11. The company will number over one hundred people, among them being James Burns, Chris Smith, Irving Allen, Andrew Tribble, John Martin, Jennie Pearl, Fannie Anderson, Chas. Lewis, Hattie Burris, Jennie Hillman, Althea Smith, Bessie Tribble and Fanchon Mack. W. H. Lytell will stage the production.

Claribel Worth, a leading woman of excellent ability, will support Beulah Poynter in Lena Rivers the coming season.

Harriet Worthington, who originated the part of Caroline Langdon in A Gentleman from Mississippi in the New York production, has been specially engaged to play leading roles in the stock company at the American Theatre in San Francisco.

Thais Magrane, after a successful year as leading woman at the College Theatre, Chicago, has just closed a Summer engagement at Providence, R. I., and will enjoy a short interval of rest at Asbury Park.

Ruby Ross has been specially engaged for a season of four weeks with the Court Stock company, Wheeling, W. Va., opening Aug. 2.

W. E. Nankeville this season will have three Human Hearts companies on the road, this being the eleventh season of that play. The Southern company opens at Trenton, N. J., Aug. 21; the Western company at Peoria, Ill., Aug. 22, and the third company at Poughkeepsie, Sept. 14.

Max Rosenberg is now a member of the Clarence Bennett Company, Inc. The capitalization of the company will be increased and several new productions will be sent on tour after the first of the year. The company's present offerings include The Girl of the Sunny South, in which Maxine Rosenberry is featured; The Holy City, and A Royal Slave.

A. E. Caldwell will produce Sweet Innisfallen, in which Bernard Daly is to star, at Trenton, N. J., Sept. 20. Mr. Daly's cast is a strong one and the play is reputed to be fully as good as Scanlon's Myles Aroon. Mr. Caldwell's other productions include George Ober in Hoyt's A Texas Steer, which opens at Plainfield, N. J., Sept. 30, and The Holy City, which opens at Boonton, N. J., Sept. 4.

Ray Beveridge has been engaged by A. G. Delamater for Beverly of Graustark. That attraction will open Aug. 30, and is booked for the entire season in first-class syndicate houses.

A. G. Delamater and William Norris, Inc., are to present on tour Eleanor Robson's success of a few seasons ago, Salomy Jane, with a strong cast and adequate production.

SNAPPED AT THE POLO GROUNDS

THESE three amusing pictures were taken by "Dave" Montgomery, of Montgomery and Stone, at the benefit for the Home for Destitute Crippled Children at the Polo Grounds on July 29. The group at the left, from left to right, includes Raymond Hitchcock in comic opera garb, Victor Moore as Kid Burns, Thomas A. Wise as a gentleman from Mississippi, and an actor made up to look very like George "Honey Boy" Evans. The picture in the center contains Eddie Foy and the "Foy Baseball Club," the latter consisting of seven little Foys of graduated sizes. The picture at the right portrays McIntyre and Heath generously slicing a huge watermelon and sharing it with Montgomery and Stone, Fred Stone made up as the Wizard of Oz scarecrow and David Montgomery smiling broadly in gastronomic anticipation. Apropos of that splendid benefit THE MIRROR is in receipt of the following letter from Cohan and Harris, the firm which managed the affair so admirably: "We desire to return our warmest thanks for the splendid assistance THE MIRROR rendered the Destitute Crippled Children at their benefit on Thursday afternoon, July 29. You will have their everlasting prayers of gratitude and our most heartfelt thanks. Yours sincerely (Signed), COHAN AND HARRIS."

OPENING DATES.

Times and Places of the Beginning of the Season by Many Attractions.

Following are dates and places of the opening of many attractions:

Polly of the Circus, Asbury Park, N. J., June 29; Paid in Full, Atlantic City, N. J., July 19; I Love My Wife, Springfield, Mass., July 26; John Mason, Atlantic City, N. J., July 26; Goddess of Liberty, Milwaukee, Wis., July 31; Dare Devil Dan, Hammond, Ind., Aug. 1; The Time, the Place and the Girl, Madison, Wis., Aug. 1; J. E. Dodson, New York City, Aug. 9; Foreign Exchange, Chicago, Ill., Aug. 9; The Florist Shop, Atlantic City, N. J., Aug. 2; The Wizard of Wiseland (Western), Urbana, Ill., Aug. 2; The Only Law, New York City, Aug. 2; Yankee Doodle Detective (Western), Paterson, N. J., Aug. 9; At Cripple Creek, Morristown, N. J., Aug. 11; Royal Slave, Alpena, Mich., Aug. 14; The Climax, Chicago, Ill., Aug. 2; Paid in Full, New York City, Aug. 2; Billy, New York City, Aug. 2; Billy the Kid (Eastern), Morristown, N. J., Aug. 3; Cohan & Harris' Minstrels, Saratoga Springs, N. Y., Aug. 3; Cow Puncher (E.), Hammond, Ind., Aug. 8; Knight for a Day, Madison, Wis., Aug. 8; As Told in the Hills, Benton Harbor, Mich., Aug. 8; Shadowed by Three, Kansas City, Mo., Aug. 8; Smart Set, Norfolk, Va., Aug. 9; Tempest and Sunshine, Chicago Heights, Ill., Aug. 8; Wizard of Wiseland (Eastern), Kokomo, Ind., Aug. 9; Graustark (Central), Asbury Park, N. J., Aug. 9; Havana, New York City, Aug. 9; Girl of the Sunny South, Trenton, N. J., Aug. 14; Cow Puncher (Central), Chicago Heights, Ill., Aug. 15; Graustark (Western), Chicago, Ill., Aug. 15; Tempest and Sunshine (Western), Waukesha, Wis., Aug. 15; Cat and the Fiddle, Chicago, Ill., Aug. 15; Tempest and Sunshine (Central), Waukegon, Ill., Aug. 15; Girl Question, Madison, Wis., Aug. 15; Married in Haste, Kenosha, Wis., Aug. 16; Blanche Bates, Kansas City, Mo., Aug. 16; Hattie Williams, Atlantic City, N. J., Aug. 16; The Man from Home, New York City, Aug. 16; Is Matrimony a Failure? Atlantic City, N. J., Aug. 16; A Broken Idol, New York City, Aug. 16; A Royal Slave, Alpena, Mich., Aug. 14; The Third Degree, New York City, Aug. 16; Girl from the U. S. A. (City), Indianapolis, Ind., Aug. 16; The Climax, Los Angeles, Cal., Aug. 16; The Love Cure, Rochester, N. Y., Aug. 16; Girl of the Mountains, Fall River, Mass., Aug. 19; Yankee Doodle Detective (Eastern), Morristown, N. J., Aug. 19; Beulah Poynter, Columbus, O., Aug. 19; Meadow Brook Farm, Chicago Heights, Ill., Aug. 22; Girl from the U. S. A. (Western), Aurora, Ill., Aug. 22; Fighting Parson, Sheboygan, Wis., Aug. 22; Ma's New Husband, Hammond, Ind., Aug. 22; Pinkey the Pinkerton Girl, Kansas City, Mo., Aug. 22; Billy the Kid, Long Branch, N. J., Aug. 21; Alaskan Kansas City, Mo., Aug. 22; Nellie McHenry, South Norwalk, Conn., Aug. 21; Bates in Toyland, Chicago, Ill., Aug. 22; The Dollar Mark, New York City, Aug. 23; Her Dark Marriage Morn, Burlington, Wis., Aug. 23; The Three Twins, Boston, Mass., Aug. 23; McIntyre and Heath, Cleveland, O., Aug. 23; As the Sun Went Down, Paterson, N. J., Aug. 23; A Gentleman from Mississippi, Spokane, Wash., Aug. 27; Deadwood Dick's Last Shot, Perth Amboy N. J., Aug. 27; Raymond Hitchcock, Chicago, Ill., Aug. 28; Girl from the U. S. A. (Central), Kenosha, Wis., Aug. 28; Girl from the U. S. A. (Eastern), Elgin, Ill., Aug. 23; Queen of the Moulin Rouge, Chicago, Ill., Aug. 29; Tempest and Sunshine (Southern), Geneva, Ill., Aug. 29; The Honeymoon Trail, Joliet, Ill., Aug. 29; The Flag Lieutenant, New York City, Aug. 30; Such a Little Queen, New York City, Aug. 30; The Climax, Columbus, O., Aug. 30; Sunny Side of Broadway, Indianapolis, Ind., Aug. 31; The Sins of Society, New York City, Aug. 31; Forgiven, Bluefields, W. Va., Aug. 31.

MR. TYLER'S TRAVELS.

He Talks of Foreign Parts and of Plays with Themes.

Since the return of George C. Tyler, the managing director of Liebler and Company, the offices of that firm have presented a lively appearance, and with Mr. Tyler once more at the helm the Liebler attractions for the coming season are being pushed forward at a swift rate. Rehearsals are under way, players are being engaged and routes being booked. Speaking of his European trip, Mr. Tyler said:

"We covered approximately a distance of 20,000 miles, and at least a third of that distance was through countries where the automobile was practically unknown. The tour began in Paris in April and extended through Spain to Madrid, Seville, Granada, Malaga, Algeciras and Gibraltar. From the last named place the car was shipped to Marseilles; then we resumed our journey, going to Monte Carlo, thence through Italy by way of Florence to Triest. From there we traversed Slavonia to Mittrowitz, where we crossed the Save River and entered Servia. We crossed Servia to Belgrade and there, turning due south, made our way to Sofia, and from Sofia reached Constantinople. Though a great many automobilists have attempted to motor to the Turkish capital before, we were the first to succeed in overcoming the obstacles. The roads are dreadful and often there are no roads at all. From Sofia to Constantinople we traversed one hundred and fifty miles of open country, taking our direction by the sun. From Constantinople we shipped to Constanza, a Roumanian seaport on the Black Sea. Thence our itinerary included Galatz, Bucharest, Tunnasevierne, Budapest, Vienna, Munich, Contrexville, Paris and London. It was really a very wonderful experience, and such a rest as brings one back to work with an added zest."

Apropos of two of Liebler and Company's best successes of last season, F. Marion Crawford's The White Sister and Israel Zangwill's The Melting Pot, Mr. Tyler remarked: "It is significant to note that both of these plays are built upon themes. The White Sister deals deeply with religious thought, while The Melting Pot occupies itself entirely with one of the most poignant problems with which we Americans as a nation are face to face. I say that this is significant because I believe that it is an evidence of the development of our modern audiences. Our wonderful school system is reaping its harvest. There is a craving in America, throughout all America, for education—a craving which constantly increases as it is fed. The proof of this is on every hand. One sees it in the statistics of our libraries, in the enormous and growing popularity of educational lectures, in the vast improvement in the tone of our magazines, in the constant increase of European travel, in hundreds of other ways which one can enumerate without a moment's thought. Its influence is readily apparent in the theatre, which is at least filling its proper sphere."

HARRY CRANDALL WITH SHUBERTS

Harry Crandall has been engaged by the Shuberts for the Lew Fields production of The Girl Behind the Counter. Mr. Crandall will be seen in the role originated by Mr. Fields. The company opens in September.

EVA TANGUAY TO STAR.

Eva Tanguay has agreed to continue this season in The Follies of 1909, and will be starred in other reviews to be produced by F. Ziegfeld, Jr., in future Summers. Her present engagement was to last only a few weeks, but her success on the New York roof has been so great that Mr. Ziegfeld persuaded her to renounce vaudeville for stellar honors.

WILLIAM A. BRADY'S PLANS.

Many Companies on Tour and Many New Plays Promised.

William A. Brady's plans for this season include ten new productions before New Year's and at least twenty-two companies on the road before the middle of September. In the announcement sent out from his office last week Mr. Brady said that if Sir Beerbohm Tree came from England to appear in New York he would be interested in his tour and that the actor-manager would likely be seen in a playhouse further down Broadway than the New Theatre.

Mr. Brady will produce The Dollar Mark at Wallack's Theatre on Aug. 23, while other companies will be sent on tour in this play, opening in San Francisco and Chicago. Grace George is to go on tour in A Woman's Way and will open the new theatre, the Netherlands, in West Forty-eighth Street, which will be dedicated on March 1.

Robert Mantell is to continue in his repertoire of Shakespearean plays and will be seen this season in at least two new roles. Louis Mann will open in The Man Who Stood Still, and appear in New York in December in a new play. Cyril Scott will be starred in The Little Brown Jug, by Mr. Owen Kildare, and Tim Murphy is to open his season in My Boy, by Rupert Hughes, and then come to New York to appear in A Corner in Coffee and some of his old successes.

Wright Lorimer will continue in The Shepherd King. The Master Key, by Cosmo Hamilton, will be produced with a special company in New York about Nov. 1. About the middle of September Brady and Grismer will produce in the Bijou Theatre The Intruder, a new play by Thompson Buchanan, with Cyril Scott in a leading comedy role. Phœbe Davis is to appear in The Tie That Binds, by W. S. Hurlburt.

Douglass Fairbanks is to be seen in the Spring in The Machinations of S. Charles Edwards, by Harrison Rhodes, and Thomas A. Wise is to be seen at the same time in The Old New Yorker, written by himself.

Mr. Brady said he would send out several companies to play A Gentleman from Mississippi and The Man of the Hour. He is also to produce other new plays by George H. Broadhurst, Thompson Buchanan, Harrison Rhodes, Thomas A. Wise, Edward Peple, James Fagan, and Frederick Lonsdale. Later in the season Burr McIntosh will be starred in a comedy drama, the scenes of which are laid in Japan.

AT THE LEAGUE.

The August Literary Day of the Professional Woman's League was held on Aug. 2, and members and guests then in town in goodly numbers were present to listen to an attractive programme arranged by Kizzie B. Masters. Chairman Mildred Holland delivered an interesting talk on Russia; Adelaide Cherie Greenfield read an original recitation, "A Pen Picture of the Judge"; Pauline Willard disclosed some odd "Facts About Greater New York"; Clara Mathes was heard in a charming humorous recitation, and then came "A Cup of Tea," which was a purely gastronomic and not a dramatic or vocal feature of the programme, contributed by Miss Masters. Yesterday (Monday) the business meeting of the League was held.

JOHN DREW'S NEW PLAY.

John Drew's new play, to be produced at the Empire Theatre on Sept. 20, following a two weeks' engagement of Jack Straw, will be called The Inconstant George. The play is by the authors of Love Watches and was produced in Paris under the title of L'Ane de Buridan (Buridan's Donkey).

AARONS' ASSOCIATED THEATRES.

Many Attractions Booking for a Season That Promises Good Returns.

A. G. Delamater will in all probability handle the road production of Eleanor Robson's Salomy Jane, which will go on tour early in the Fall in Pennsylvania, Ohio and Michigan.

E. C. Darnold is putting out a new production under the title of The Bar Sinister.

Clay T. Vance will have a Southern company in Married for Money, the title of which has been changed to The Final Settlement.

L. A. Toma, manager of the City Opera House, Frederick, Md., was in New York last week in the interests of his house. It will open the last of August with Jules Murry's Fluffy Ruffles, following with Al. H. Wilson, The Three Twins, The Climax and other attractions.

Hastings' Black Crook, Jr., will be revived and go on tour through Pennsylvania and Ohio under the management of W. H. Holmes.

A. K. Pearson is putting out a new musical comedy called Miss Idlewild. The time is being handled by the B. C. Whitney offices at Detroit.

Edouard D'Oize is planning a special tour in The Merchant of Venice with a complete production and high grade cast to appeal to the better class of playgoers.

F. Lewis Brown has made arrangements to star Lena Brown, supported by a strong company, in the new Western drama, The Girl of the Hills, carrying an entire scenic production.

George W. McGregor is arranging a tour to star Nancy Avril in Henry Arthur Jones' The Dancing Girl, carrying a special production and a special line of paper. The company will play Canada and the Northwest.

Joseph Conyers, of Our New Minister fame, predicts a prosperous season, and is busy booking his time for that well-known production.

Paul Gilmore, under the management of A. J. Spencer, will star the coming season in The Call of the North.

The Grand Opera House, St. Marys, O., is now on the list of the Aaron's Associated Theatres. Mr. McClain expects a good season, as he now has the only house in the city playing attractions and is carefully booking a good line of productions.

The Howard Hall company is making elaborate preparations to send out the musical comedy, Don't Tell My Wife. The book is by Howard Hall and lyrics by Gwynne Woolworth; music by Lucian Denni. They will carry thirty people and a special scenic production. One company will play through Canada and the Northwest to the Coast and a second company will open Oct. 1 and is booked South.

Sidney R. Ellis is the New York representative of Frederick Pool, and is arranging time in the principal Eastern cities for this well-known lecturer, who will present illustrated tours in China. Mr. Pool is to be booked in regular theatres, and the venture, being an innovation, will be watched with curiosity as to results.

CONNECTICUT "BLUE LAWS" ABOLISHED.

The Connecticut House of Representatives last week passed in concurrence with the Senate a bill liberalizing the Sabbath. By it the so-called "Blue Laws" relating to Sunday and which forbid almost every form of recreation and all secular activity will be wiped out if Governor Weeks signs the bill. The new bill defines the Sunday and prohibits all sports and secular activities except such as are demanded by necessity and mercy, and such as are for "the general welfare of the community." The latter clause, it is said, will permit Sunday baseball.

THE NEWS FROM LONDON

A Week Without New Plays—Amelia Bingham's Appearance in Vaudeville Does Not Please "Gawain"—The Merry Widow Closes—Meeting to Discuss the Censor.

(Special Correspondence of The Mirror.)

LONDON, July 31.—Again I have to chronicle a week utterly devoid of new play productions with the exception of two, both of which occurring to-night, will of course be too late for the American mail which now awaits me. These twain are The Marriage of Mignon, a new circus song-play by Actor-Author Herbert Shelley, and The Man on the Box, which Citizen Doré Davidson recently brought here from your renowned shores. The last named play is to have its first London production at the Marlborough Theatre, Holloway, and the former is to be presented at the Fulham Theatre.

Next week we shall of course have many theatrical and vaudeville changes to chronicle, but so far as tidings have reached me at present we shall see but one new play. This is a farcical comedy written by Frederick Lonsdale, author of the libretto of King of Cadonia, and formerly called Supper for Two, but just renamed The Best People.

Theatre closures continue to increase and multiply. This week sees the shutters up at the Playhouse, the Comedy, the Lyric (for a little while only) and Daly's, where the two years' run of The Merry Widow ends to-night with a grand and gorgeous gala performance with flowers and festivities in full force.

The long list of American dramatic and vaudevillean players now invading London City I have to add Amelia Bingham, who started an engagement at the Palace Theatre last Monday. Now Amelia, as most of us know, is and has always been a very clever all round actress, especially in comedys. But alas! with that perversity which will at times crop up occasionally even in the sweet sex, Miss Bingham elected to start her London experiment with a strange "act," which was billed as "Big Moments from Great Plays."

Now speaking strictly without prejudice and as a thorough well wisher to all concerned, I ask you dispassionately as Tom Dibble in Good for Nothing shouts "As calmly as I can," why on earth, or any part thereof, should Amelia or her advisers seek to dump down upon us excerpts from a highly colored but not too highly toned melodrama, and The School for Husbands, a tawdry imitator of eighteenth century comedy, as "Great plays!"

It was no wonder then that this clever comedianess did not "make so good" at the Palace as she ought to have done. It was only in an excerpt from Madame Sans Gêne that she did herself any justice. She certainly was unable to do so in the above named mediocre mixtures. In short, Miss Bingham should see to it that she sticks to comedy, which is her forte, and eschew sentimental drama, which isn't. Also she should of all things arrange that her company should not speak in such a startling staccato fashion. I have seldom heard diction so halting or (as it were) hyphened.

Next Monday we are to welcome another favorite American actress at the Palace, namely, Irene Franklyn. Moreover, anon there will be produced at that popular variety theatre Citizen W. Gillette's one-act play at present called The Lunger, You are requested to make the "g" hard.

The only ripple of sensation in this week's theatrical proceedings is concerned with the proceedings of a committee of playwrights and others just convened for the purpose of seeing whether or not a play censor should be allowed to continue his play censorings.

This conclave is still proceeding at the moment of mailing, and by next week I expect to have some quaint things to say concerning the evidence adduced.

Mem. THE MIRROR'S honored president, Manager Harrison Grey Fiske, blew into London a day or two ago, and lo! before I could murmur to him "Hail Columbia!" and "How do you do!" he had fled off again to his native nation with all the aviating swiftness of a Blériot! I am glad to add, however, that he has left behind him evidence that at last we are to see in London that great actress, Minnie Maddern Fiske.

GAWAIN.

GEORGE LOANE TUCKER.

George Loane Tucker, who is under contract with Cohan and Harris to appear in The Fortune Hunter, Winchell Smith's new comedy, which will open at the Gaiety Theatre on Labor Day, received very favorable attention from the Chicago critics during his recent engagement in that city supporting Virginia Harned in Iris, Anna Karenena and The Dancing Girl. In the latter piece, in the lead, the Chicago *Inter-Ocean* said that Miss Harned has a rival for the histrionic honors of the production in Mr. Tucker, who was seen as the Duke. This is a role that practically leads the play, being suggestive of Pinero's polished examples of diabolism, and Mr. Tucker interprets it in a manner unusually creditable. He has the psychology of the character intimately sensed. It is not often that one finds "interior" acting of this type.

Last season Mr. Tucker was under the management of H. W. Savage except for a short Spring tour in The Fortune Hunter supporting Thomas Ross.

Mr. Tucker had two years of trying but profitable stock experience in such high class companies as the Chicago Opera House stock and the New Theatre company in Chicago, and in Columbus and Cleveland, after which personal reasons compelled a retirement of one year from the profession, to which he returned under the management of D. H. Hunt, of Pike Stock company fame, in vaudeville in a comedy sketch, and later in the same season originated the lead in The Gates of Eden, which was produced by Gustave Frohman at the Garrick Theatre, Chicago. In reviewing this production, Amy Leslie, of the Chicago *Daily News*, said that the best acting in the piece was done by Mr. Tucker, who was graceful, sincere and convincing in his love scenes and generous too and clever in the comedy provided.

A NEW WHITNEY PRODUCTION

Following A Broken Idol at the Herald Square Theatre, F. C. Whitney is to make an elaborate production at that theatre of a musical comedy version of George Bernard Shaw's Arms and the Man, the book by Mr Shaw himself and the music by Oscar Strauss. The piece is already an established Berlin success, where it played to audiences rivaling those of The Merry Widow or The Waltz Dream under the title Der Toffer Soldat. Here it will be called The Chocolate Soldier. C. De Novellis, the well-known musical director, has been engaged by Mr. Whitney to rehearse the opera, and in the cast Jack Gardner and Edith Bradford will be prominent.

THE LYCEUM'S OPENING.

The Lyceum Theatre will open Aug. 26 with Charles Frohman's production of Arsene Lupin, a new play of detective life by Francis de Croisset and Maurice Le Blanc. The cast will include William Courtenay, Sidney Herbert, Doris Keane, and Virginia Hammond.

Notes of the Waning Summer Holidays

Grace Mantell is resting at Parksville, N. Y., among the mountains which have made Sullivan County a favorite resort.

Guido Marburg has purchased a beautiful property studded with immense oaks at Brightwaters, Bayshore, L. I., and has named the place The Lowlands after Marta of the Lowlands. He purposes to make his home there.

Charles Kenna, who was with the H. W. Taylor Stock company during the past season, has been visiting his parents at East Liverpool, Ohio.

Edward L. Moore, manager of the Ceramic Theatre at East Liverpool, O., has been enjoying a vacation at Atlantic City, N. J.

The Johnsons, Lizzie and Bert, members of the Wolfe Stock company, at Wichita, Kan., have just received deeds for ten acres of land in Malaga, N. M., and an additional five acres which Mrs. Johnson was lucky enough to draw in the recent drawing of July 29.

Ocie Williams, who is understudying Lotta Faust in The Midnight Sons, at the Broadway Theatre, has recently made an extensive investment in real estate at Dunton Ledge, L. I.

The roster of Harry Green's Eli and Jane company for the coming season is as follows: Harry Green, manager; Robert Foster, business-manager; George Caine, agent; Louis H. Daly, Charles Martin, Percy Cole, Flora Wilson, Lizzie Esher, and Stella Bond. The attraction, with many new features added, opens its season at Rensselaer, Ind., Aug. 19, for a season of thirty-seven weeks.

The company that is to present The Climax on the Pacific Coast started on its long trip last Thursday. Ruby Bridges will play Angelina.

Joe Weber has begun rehearsals of his Merry Widow and the Devil company. The tour will begin in New York early in September and will extend to the Pacific Coast.

Marietta Olly, the German actress, who appeared last season at the Irving Place Theatre, sailed from Bremen for New York last Wednesday. She will play in English under the Shubert management.

Lew Fields has engaged Joe Welch, the Jewish impersonator, to appear under his management for three years. He will be a feature of Mr. Fields' Winter review at the Broadway Theatre.

Doris Keane, who has been at Divonne-les-Bains, returned to New York last week on the *Kronprinzessin Cecilie*. She has been away two and a half months. Miss Keane has begun rehearsals of Arsene Lupin, which is to open at the Lyceum Theatre.

Grace Filkins (Mrs. Adolph Marix) returned to New York last week to begin rehearsals of An American Widow, which opens at the Hudson Theatre on Sept. 6.

Charles Diem is spending a few weeks at Buffalo, N. Y., and next season will play with J. E. Dodson in The House Next Door.

William Gillette spent a few days at his old home in Hartford, Conn., as guest of Dr. Edward Beecher Hooker, July 26-31.

Harry Lambert, who was business-manager of Hoyt's A Bunch of Keys last season, is whiling away the Summer months at his bungalow at Olcott Beach, Lake Ontario, where he is recuperating for a strenuous season ahead of Wagenhals and Kemper's Paid in Full.

Norman Hackett returned from Europe last week on the *Minnewaska*. After a few days in town he will go to Detroit and the Michigan lakes before returning to begin his rehearsals for Beau Brummel.

Lynn Pratt, after three months' traveling on the Continent, is now playing a London engagement with Amelia Bingham, for which he was engaged by cable.

Edna Archer Crawford, accompanied by her mother, is spending a few weeks at the Grand Atlantic Hotel, Atlantic City, before beginning her rehearsals with Henry B. Harris' production of On the Eve.

Mr. and Mrs. Herbert Russell (Florence Mack) have been visiting friends in Fall River, Mass.

J. O. Brooks, manager of the Jefferson, Auburn, N. Y., left July 27 to spend two weeks at Harvey's Lake, near Wilkes-Barre, Pa.

A small theatrical colony which includes Frank Boga, Arthur Lighton, J. M. Brennan and H. Bossum is at Foley's Hotel, Star Lake, in the Adirondacks.

J. Ed Woobey, advertising agent at the Wieting, Syracuse, N. Y., is spending a week at Sodus Point, N. Y.

W. J. McCarthy, of The Golden Butterfly, is in Syracuse, N. Y., for the Summer.

Will Danforth, of Frank Daniels' company, and Mrs. Danforth (Norma Kopp) and daughter are spending a week in Syracuse, N. Y.

Vincent Serrano has arrived at Siasconset for the month of August.

Digby Bell is spending the Summer at Siasconset as the guest of Harry Woodruff.

William Muldoon has been visiting Siasconset for a few days.

Robert E. O'Connor, who received his first theatrical education with the old Thanhouser company, is spending his vacation at his mother's home in Milwaukee, Wis. William N. Bailey, another Milwaukee boy, who has been lately out on the road, has returned home for a short vacation.

George C. Sackett returned from Europe on the *Mauretania* July 28, after an absence of several weeks. Mr. Sackett is manager of the Grand Opera House, Rockford, Ill., and is prominent in the Illinois-Iowa circuit.

Sanford Dodge, who has been spending a pleasant vacation in Colorado, will open his regular season Aug. 25. He will rehearse his company at Alliance, Neb., and his tour will include all his territory west of the Mississippi.

F. W. Jencks, manager of the Elgin, Ill., opera house, is spending his vacation at the Seattle Exposition.

Mr. and Mrs. Frank Schaffner (known on the stage as Francis Le Couer and Florence Hart) have been spending some time at Fort Dodge, Ia., and left there July 24 to join the Myrtle Vincent company at Eagle Grove, Ia.

Frank Ferguson is summering at "The Cabins," Berrien Springs, Mich.

Recent arrivals at Mount Clemens, Mich., include Herbert Corthell, Wilson S. Ross, Frank North, Sam A. Myers and J. M. McCauley.

The Friend Players having closed at the Shubert Theatre, Milwaukee, Claude Norrie is spending a few weeks in Northern Wisconsin.

Olive Drown, who last season was with the Zingari Singers, is spending some time visiting friends in Oswego, N. Y.

Clarence Bennett, playwright and artist, has returned to Burlington, N. J., from New England. Mr. Bennett will spend the Summer here, as is his custom, painting new scenery for the various plays in which he is interested. The stage of the Auditorium is being used for his purpose.

Maude Covert, Ella Rock and Elise Steel are all in Montreal. Miss Covert goes with Marie Cahill next season, while Misses Rock and Steel are to be with Elsie Janis.

Countess Elsie de Tourney and her little son, Cecil, are summering in the Catskill Mountains at Roxbury, N. Y. Little Cecil, who is now over five years old, has been on a still hunt for the little men who teased Rip Van Winkle away from his home, but up to date has not caught up with anything but the "measles," and in the slight struggle that followed Cecil won out.

Billie Burke came in on the *Caronia* July 27, accompanied by twelve-year-old Cheridah Watson, whom Miss Burke intends to adopt.

THE ACTORS' SOCIETY

RENEWED ACTIVITY MARKS THE OPENING OF THE NEW SEASON.

Lively Competition for the Charles A. McGrath Medal—Opening Productions Bring Numbers of Members Back to Town—Will Deming Decides Not to Change Management—Ruth Holt Bouscault Returning.

Charles A. McGrath, of whom the above portrait is an excellent likeness, has returned to New York from his Summer home at Narragansett, where he has been enjoying a well-earned rest after a run of three seasons as the leading man of the Albee Stock company at Pawtucket, R. I. Mr. McGrath is an actor who has met with marked success in the many roles he has undertaken, and during his career he has been connected with a great number of enterprises, all of which have added to his fame and standing in the theatrical profession. During his long stay at the head of the Albee players Mr. McGrath has been the recipient of warm praise from the local press and has built up for himself an enthusiastic theatregoing following. Several years ago Mr. McGrath was a member of the Woodward-Warren players and later was a leading member of the cast which presented A Day of Reckoning here at the Star Theatre, a cast which contained also Orme Caldara and Julia Morrison. He made his first appearance with the Albee company in June, 1907, playing Aguila in A Royal Slave with success so immediate and certain that he was persuaded to remain with that organization ever since. Mr. McGrath is a staunch member of the society, and only a short time ago gave practical proof of his interest in its welfare by offering a gold medal to the member who brought into the organization the largest number of new members in a year. That competition is now on, and the good-natured rivalry has become quite rapid and eager. Members now in the race for the McGrath medal include Frank Shannon, Ina Brooks, Albert Easdale, Henry W. Pemberton, Henry Crosby and many others whom Mr. McGrath's generous offer has aroused to hard work in the society's behalf.

Postcards from ex-Secretary George Seybolt and Mrs. Seybolt report both still Summering at Mr. Seybolt's place at Beechhurst and keeping cool and comfortable these broiling days.

In the group of pictures of the former presidents of the society it has been discovered that there is none of the late John Malone, one of the earliest presidents of the organization and a prominent worker in its behalf. Secretary Morey asks that should any member have a photograph of Mr. Malone with which he or she would be willing to part the gift of the picture to the society would be warmly and gratefully appreciated.

The Play Reading Committee is to meet this week and consider another of the few plays still remaining to be read out of the long list submitted to it. The one chosen will be given an adequate production during September at a Broadway theatre.

Contrary to the general belief, Will J. Deming is not to leave the management of Brady and Grismer, agreement to that effect having been reached recently. Mr. Deming made a substantial hit, it will be remembered, in the Chicago production of A Gentleman from Mississippi.

De Witt Newing opened last week at the Aerial Gardens as Dick in A Gentleman from Mississippi and was most favorably received.

Ruth Holt Bouscault leaves Paris Aug. 31 for New York.

James A. Bliss, the "somewhat stout comedian," whose work as director of the Page Stock company at Richmond, Va., during its most successful season secured for him a re-engagement in the same capacity for the Summer of 1910 is playing a special engagement at the Columbia Theatre, Washington, D. C., appearing in Charley's Aunt and A Poor Relation.

CHICAGO'S SEASON ACTIVE

The Climax Makes a Hit—The Goddess of Liberty Coming—The Cast for Lo—The Follies of a Day—Plans and Engagements.

(Special to The Mirror.)

CHICAGO, Aug. 9.—Delay in getting ready the new play by George Ade for David Montgomery and Fred Stone, will enable Chicago to see Elsie Janis in The Fair Co-ed at the Studebaker again. She will be at that theatre for a few weeks in September following the long run of The Candy Shop. The travels of The Candy Shop have not been fully arranged, but Milwaukee, Minneapolis, St. Paul, Omaha, Kansas City and St. Louis are likely to have a chance to see this production immediately after the Chicago closing.

To-morrow night the Princess will be reopened for the season with The Goddess of Liberty, by Adams, Hough and Howard, with Sallie Fisher and George Parsons in the leading roles. The reports from Milwaukee, where the tryout was given last week have all been favorable, with some special praise for Mr. Howard's music.

Anticipations of The Climax were exacting, but it stood the test easily. The audiences at Powers have been charmed and the little play has been unanimously praised in the reviews. Clever as Mr. Locke's play is, the acting of it is no doubt an equal factor of its success here. The Luigi Golfanti, of Albert Bruning, appeared to have been extravagantly praised, but close observance during a performance on a recent very warm evening proved his characterization a masterpiece. His music teacher is the pillar of The Climax. The character is the chief secret of the author's remarkable achievement of making a play that never tires, with only four parts. Leona Watson, the only woman in the cast has the next most difficult role. Both her acting and her singing are charming and in one remarkable scene she combines emotional acting and singing most skilfully. William Lewers is excellent as the doctor, and Effingham Pinto does Pietro very well. Chicago would be complimenting itself if it kept The Climax here for a full season. The engagement is for several weeks.

Henrietta Crossman in Sham, is announced as one of the early bookings at Powers. Paul Dickey and Augusta Scott will be in the company.

Private information from the Garrick Theatre tends to confirm the impression that The Beauty Spot is by no means a freckle. Just what The Beauty Spot is will be revealed next Monday night.

Millicent Evans, a handsome young woman who has been prominent in several productions, is playing Mabel Barrison's part in The Blue Mouse at the Garrick, and will tour with the play after the Chicago closing. Miss Evans succeeded Miss Barrison in the part at Maxine Elliott's Theatre, New York, and won many compliments from the critics.

Arrangements have been completed for making the first production of Harry Askin's new musical comedy, Lo, by O. Henry, Franklin P. Adams and A. Baldwin Sloane, at the Davidson Theatre, Milwaukee, beginning Sunday night, Aug. 29. The company will include John E. Young as Johnny O'Day, James A. Reynolds as Sailor, Harry Jones as Doyle, W. J. Bryan as Chauffeur, Robert Wilson as John Owen, Patsy De Forest as Messenger Boy, Elizabeth Goodall as Countess Della Piata, Dorothy Brenner as Euphemia Hemans Simpson, Annette Hall as Cherry Kee, Mayble Moyles as Sioux Markee, Juliette Lange as Nicoya, David Kirkland as White Feather. The story is chiefly about the attempt of the countess to start a revolution in South America.

Manager Fred Eberts of the Great Northern broke midsummer opening records last week with Barney Gerard's Follies of a Day, a musical preparation of a farcical and vaudeville character. Good reports in the dailies, with a few exceptions, and an apparent public want of such light and foolish entertainment, kept the theatre filled at all performances. The company proved good, and there was a good deal of real humor but not enough catchy music. Larry McCale showed decided talent for a conspicuous part in such productions. His Irishman was funny and his other burlesques excellent. Gertrude Hayes was bright, clever and attractive, and Harry Lester Mason's German candidate for Congress was continuously popular. John Williams was good as the Boss and Charles Nevins sang excellently. The scarecrow act of Mr. Nevins and Miss Arnold was a hit, also Miss Hayes and girls in the Dancing Bricktops. The Sandy McGregor Harry Lauder imitations were well done and vigorously applauded. Mr. McCale and Miss Hayes made another hit of The Cheesiest Way, a travesty on The Easiest Way.

Manager W. T. Gaskell, of The House of a Thousand Candles, has completed his company. It will include J. C. Livingston, Edwin Scribner, Hugo Koch, H. N. Dudgeon, F. E. Moore, T. J. Cummerford, Charles Macy, Georgiana Eddings, Louise Glaum and Hilda Wilkinson. Karl MacVitty and L. E. Pond will represent Mr. Gaskell on the road.

Manager Harry Chappell, of The Honeymoon Trail, will have an exceedingly clever company this season, including Bert Baker, Louis Kelso, Maud Potter, Arline Boling, Mabel Melvine, Frank Beresford, Adrienne Kroell, Charles Hales, George Averill, Margaret Lotus, Harry Giffany, Jack Saunders and William Mackenzie. The tour will begin Aug. 29 at Joliet.

Manager E. J. Sullivan, of the Studebaker, has returned from his vacation trip Eastward. He paid a visit to a great quarry near Granville, N. Y., which produces a fortune in slate each year for Mr. Connor. Mr. Dillingham is not interested with him in this production. Mr. Sullivan visited his old home in Portland, Me.

Frederick Donaghey, who has had charge of A Gentleman from Mississippi during the Summer here for William A. Brady, has returned to New York to resume his duties as the general press representative of the Brady-Grismer interests. The newspaper activity and cleverness of Mr. Donaghey has had much to do with the success of the Summer run of A Gentleman from Mississippi at the Grand Opera House. He has been succeeded by Robert Goodman, of Brady and Grismer's staff.

Ruth White and Harry Hermsen as Willie Vanastorbilt and Peter Stuyvesant are heading the company which is playing the tuneful Burgomaster at the National this week.

There was a sudden ending of the opera season at the Sans Souci Park Theatre last Saturday week. Said Pasha was to have been put on, but the plans were changed at the eleventh hour and, presto! the home of Summer amusement park opera became a vaudeville theatre with pictures.

The Globe Theatre, formerly the International, will open Aug. 28 with that sterling American drama, Broadway After Dark.

Joseph Beemer, of the Al Woods staff, has come to Chicago to remain as the permanent Woods representative here.

Harry Spoor, who held the long time championship for continuous service in Chicago theatre box offices, will not be seen behind the grating any more. He went to London and the Continent in the interests of his brother, George K. Spoor, of George K. Spoor and Company and the Essanay Film Company, and he has settled in London as the representative of these two firms. Mr. Spoor will be missed by thousands of regular patrons of McVicker's.

Manager Harry Powers, of Powers' Theatre, is in Europe.

Ozman of Oz, the new Baum extravaganza to be produced at the Studebaker, is not to be written, as many suppose evidently, for the Wizard of Oz stars, Montgomery and Stone, but for Bailey and Austin, and it will be the Summer production of 1910 at the Studebaker, not a production of the coming season.

Ed. Rowland, of The Rowland and Clifford Amusement company, has completed his engagements for the company's numerous productions this season. In the Jane Eyre company will be Dwight Mead, C. Harman, William Currier, D. Allison, Harry Johnson, Joseph Mills, Josephine Ross, Alberta Lee, Ethel Anderson, Catherine Currier, George Gordon, manager, and C. B. Radford, acting manager; In Thorns and Orangle Blossoms will be Christine Lemoy, Adelyn Howard, Anna Goodman, Peter Pann, De Roy Garfield, Edward Winn, Harry Walker, Charles Garfield, James Dunn, S. E. Lester, manager, and Charles Harrington, representative; The Cowboy and the Thief: J. Wendel Davis, J. P. McGowan, Herbert Pardy, George Howard, Jack Moore, Dan Moylan, Carl Carlton, George Youngman, Dewitt T. Knerr, Charles E. Wade, E. G. Frans, Twin City Quartette, Katherine Krego, Alice Hamilton, Gertrude Budd, Ed. Rowland, Jr., manager, and W. E. W. Griffith, representative; Minister's Daughter, eastern, J. M. Leaverton, Harry Terry, D. H. Crocker, J. H. King, Frank Cummings, John Marsh, Jessie Stewart, Carrie Bellmore, Edna Leaverton, George Elmore, manager, and E. M. Garreson, representative; Minister's Daughter, western, J. J. Sawartwood, Lester Cuneo, Earl Stirling, Albert Smith, Joseph Tracy, Viola May, Nettie Davenport, Alma Adams, Ed. Price, Sam Bender, representative; Richard E. Broughton, manager.

Lew Dockstader is looming on the horizon as an early visitor.

The new Crown Theatre, on Milwaukee Avenue, West Side, will be opened Aug. 29 with a musical comedy.

M. W. McGee and Mrs. McGee (Eva M. Hays) have returned to the city from their Summer home in Wisconsin. Mr. McGee has been re-engaged as manager of The Cow Puncher, and Miss Hays will again be in the company.

The wedding of Bessie Dunlap, of the Winterhoff Stock company, to Carl Winterhoff, leading man of the company, is announced. Miss Earle Elverson attended the bride and Charles Stoddard, of this city, was best man. Miss Dunlap played the ingenue roles in the company.

Otis Turner, whose college town constable in the original production of The College Widow has been keenly relished by thousands, is managing a production stock in Chicago and very quietly and modestly producing most excellent results.

Ezra Walck, who has been referred to in this column as the only double of Maclyn Arbuckle on the stage, has signed to play the fat football player in A Stubborn Cinderella the coming season. He should be playing Mr. Arbuckle's part in The Round-Up.

Esther Rujaero, a Western young woman who writes, produces and directs plays and acts leading parts and types, has returned to Chicago from the Coast. Miss Rujaero arranged the first benefit for San Francisco earthquake sufferers, at Portland, Ore.

Cripple Creek was never so well staged and played here as at the Academy last week by George Kilmt's Players. John Lane Connor did Joe Mayfield finely, Richardson Cotton was good as Mason, Margaret Neville as Belle Gordon, Jane Hampton as Maggie Mason, and George Fox as Reggy Harwood. Little Hazel Rice did Tatto nicely, and Guy Coombs was a good Wahketah.

The bills this week: Illinois, The Traveling Salesman; Grand Opera House, A Gentleman from Mississippi; Powers', The Climax; Studebaker, The Candy Shop; Garrick, The Blue Mouse; Princess, The Goddess of Liberty; Great Northern, The Follies of a Day; Academy, stock in The Girl I Left Behind Me; Bijou, The Eye Witness; Alhambra, The Struggle for Gold; National, The Burgomaster.

Sold Into Slavery will be the bill at the Bijou next week and The Bandit King will thrill the patrons of the Alhambra.

OTIS COLBURN.

COLUMBUS.

Vaughn Glaser's Company Popular Here—The High Street Theatre First to Open.

The High Street Theatre is the first of the regular houses to open the Winter season. Manager Charles Harper opened his doors 2 with Estelle Allan in Princess Patches for three days, followed by Dare Devil Dan for the last half of the week. Manager Harper is in doubt as to the policy of his house for the rest of the season, since it has been announced on divers occasions that Shuberts, William Morris, etc., were to use it. As it is now, Stair and Havlin's attractions open the house and have booked shows in for the next several months. Dickson and Talbot, who control the house, and others in Indianapolis and Dayton, have as yet made no official announcement.

Vaughn Glaser and co. played Sherlock Holmes at Olentangy 2-7 and met with their customary success. Mr. Glaser and his stock aggregation have always been most popular here, and present a season of new and attractive plays with a truly excellent co. St. Elmo will be given its first production at Olentangy 9.

Dorothy Bernard (Mrs. A. H. Van Buren), a most popular member of the Glaser Stock co., has signed with the Shuberts for the coming season. Miss Bernard was married but a few weeks ago.

The Great Southern Theatre will open 30 with the usual State Fair attraction, Al. G. Field's Minstrels, which are in rehearsal here now.

The Gayety will open with burlesque Fair Week, 30, and Manager Al. Wiswell states that instead of playing week stands the engagements will be for three days, playing two shows weekly.

JOSEPH R. HAGUE.

NEWARK.

Encores for John Phillips—Edith Bradfords' Work Merits Notice.

The Aborn Comic Opera co. celebrated their 700th Newark performance at the Olympic Park 2 by presenting Sousa's El Capitan with a well selected cast, which proved equal to the occasion. Robinson Newbold was very acceptable in the title role. Edith Bradford as Estreida put much life into her performance, and it is needless to say her charming personality made her a favorite. Grace Morrison was pleasing as Isabel, particularly her singing of the waltz song, and in the duet with Count Verranda, John R. Phillips, the East Orange tenor, was in exceptionally fine voice and received numerous encores. Sol Solomon as Senor Amabile Ponzo carried the burden of the comedy and did it well. The chorus was excellent.

The Aborn Brothers will present The Mocking Bird 9-16 with the following cast: Harry Llewellyn, Wilfred Young, John W. Phillips, Edith Bradford, Grace Turner, Robinson Newbold, W. C. Welp, Hattie Arnold and Connie De Tourney.

Will E. Allen, Lulu Keeley, Harry and Lauder presented a version of Virginius at the Arcade Theatre 2-7.

GEORGE S. APPLEGATE.

SPRINGFIELD, MASS.

George Primrose and Jack Gardner Pleased—Adah Sherman Made a Hit.

The Cook Stock Players wound up their Summer season at the Court Square July 31. The English farce, I Love My Wife, being the week's offering. Primrose's Minstrels came 3. George Primrose, in spite of his years, is a light and graceful dancer still, and the co. is generally strong. "Happy" Jack Gardner was prominent in the first part. The olio is quite vaudevillish.

Poli's Stock co. gave the strong Fitch drama, The Woman in the Case, 2-7, and gave an excellent performance. Eugene Hayden as Margaret Rolfe, and Gilberta Faust as Claire Forster were the stars of the play. Brandon Evans was excellent as the lawyer, and Adah Sherman made a hit as the mother. A strong feature of the week was the singing of Emile Barrangen in illustrated songs.

EDWIN DWIGHT.

DENVER.

Christine Norman Appreciated—Many Houses Reopen with Attractive Bills.

The Silver Girl was admirably presented by the Elitch-Long co. Christine Norman, Wilson Melrose, Thomas Findlay, Fuller Mellish, Roy Fairchild, and Lillian Sinnott were excellent in their parts. The Squaw Man 1-7. The College Widow 8-14. Miss Norman closes her engagement with the co. 14, to the great regret of her many admirers here who have thoroughly appreciated her clever work. Maude Fealy will appear with the Elitch-Long co. in Merely Mary Ann and Peter Pan, the last two weeks in August.

The Servant in the House opens the Broadway season 2, and the Orpheum reopens the same night with a good bill.

The Curtis will open 16, when Corinne is booked to appear.

Emmett Shackelford is visiting his mother here and will appear with the Elitch co. in The Squaw Man.

MARY ALKIRE BELL.

SAN FRANCISCO.

The Week's Offerings and Theatrical and Personal News of Interest.

The Van Ness offered Polly of the Circus, with Ida St. Leon in the title role. The co. included Earl Rogers, David R. Young, Leslie King, Harry Lane, Stuart Johnson, John Findlay, Charles Lamb, Mart K. Hetsey, Agnes Findlay, Nevins Goodwin, Ethele Downie, Violet Moore, May McKay, and Kate Jepson. Paid in Full 9.

The Girl and the Judge July 25-31 pleased the patrons of the Alcazar. Frank Bacon in Charley's Aunt 1-7. Items: Adele Belgarde has returned from a three weeks' vacation and Thurlow Bergen is still with the co.

At the Valencia Paul McAllister made good in At the White Horse Tavern July 25-31. All the Comforts of Home 2.

The Princess opened July 26 with The Belle of New York and pleased. The three new members, Marta Golden, Octavia Broski, and Olga Stech, all lived up to the reputation which preceded them. Daisy Sutton in Floradora 2.

At the American Tennessee's Pardner 1, with Mayall in the leading role. Commencing Sunday matinee, At the Sound of Taps was given its first production in San Francisco. It is a military drama and adapted from the German by Charles Swickard, who has been stage director for this house during the Summer season.

Fisher's continues to do its share of business with musical productions.

Sam Loverich, manager of the Princess, has gone to Los Angeles to take over the Grand Opera House there. Probably light comedy will be given there. Selby Oppenheimer is with Mr. Loverich looking out for his interest. Oppenheimer is the young man who had the old California before the fire and was known as the boy manager, he having been the youngest in the United States.

On July 24 a half hour of classical music was given at the Greet Theatre, at Berkeley, Cal.

On July 24 Manager Kaiser was warned by Judge Deasy not to employ minors in his Mission Theatre, two mothers having been arrested for allowing their daughters under sixteen years of age to perform.

A. T. BARNET.

SEATTLE.

Clara Kimball Distinguished Herself—Ferris Hartman and Company Well Received.

At the Moore the offering was Three Weeks July 25-31, with Beryl Hope in the leading role. The play was well staged, but did not awaken much interest, and the attendance ranged from small to medium houses. The Girl from Rector's 1-14.

Ferris Hartman and his efficient co. at the Grand appeared in The Ameer 25-31, which amused and entertained houses averaging good business. In the cast were Josie Hart, Dorothy Morton, Muggins Davies, Walter De Leon, Joseph Fogarty, Oscar Walsh and others who contributed to the success of the performances. Same co. in The Idol's Eye 1-7.

The Blue Mouse 25-31 at the Alhambra drew better business than during the previous week and large audiences were the rule. Same attraction 1-4. John Mason in The Witching Hour 5-14.

At the Seattle A Girl's Best Friend 25-31 was presented in an artistic manner by a capable co. before medium and large houses. Miss Bunting on hearing of her mother's death relinquished the leading role, in which she was to appear, and Clara Kimball on very short notice assumed the part, in which she acquitted herself with ease and cleverness. Miss Kimball was associated with the Pantages Players at the Lois until the close of their engagement at that theatre, where her work was duly appreciated. Cora Wells, Janet Loudon, Blanche Bryant, Raymond S. Payne, Willis A. Hall, Charles J. Winninger and others appeared in the cast. Noel Travers was particularly effective in the heavy role. Same co. in Nettie, the Newsgirl, 1-7.

BENJAMIN F. MESSERVEY.

PORTLAND, ORE.

Mary Case Makes Her First Appearance—The Hurty Gurty a Laugh Maker.

A concert was given at the Bungalow Theatre July 26 by Mary Adele Case. This was Miss Case's first appearance before her home public. The Bungalow was redolent with flowers and rang with applause. She seems to have the qualities of voice, personality and dramatic ability that are essential to success in opera, and it is for this that she hopes to study. A Night on Broadway 1-2.

The Imperial Musical Comedy co., playing at the Lyric, was seen in Hurty Gurty 25-31. It caused much mirth and laughter with choruses, pretty costumes and catchy song hits, and proved to be one of the best comedies the co. has presented. Venus and Adonis 1-7.

JOHN F. LOGAN.

PROVIDENCE.

The Man on the Box Draws Well—The Westminster to Open Aug 21.

The Man on the Box drew large houses at Keith's 2-7 and the performances were excellent in every way. Morgan Wallace and Agnes Scott as Bob Warburton and Betty, respectively, made much of these parts, and they were ably supported by the members of the co. The House of a Thousand Candles 9-14.

Lisle Leigh will have two new sketches for vaudeville use this season. One of these is by a local newspaper man and she will begin rehearsals shortly.

The Westminster Theatre will open evening 21 with the Behman Show, which will hold over as the attraction 23-28.

H. F. HYLAND.

BUFFALO.

Only Two Houses Open at Present—Percival Weston's Plans

At present all of the theatres here, with the exception of Shea's and Lafayette, are closed.

Jessie Bonstelle closed a very successful season at the Star 31.

Percival Weston will send out a musical comedy the latter part of August and is now completing arrangements from his office in this city.

Victor Calvert was here for a few days last week.

Cheridah Simpson was very much entertained during her engagement 2-7.

F. T. O'CONNOR.

BOSTON MAKING PREPARATIONS

Grand Opera House Opened for the Season—Melodrama Has First Call—Annie Laurie, a New Play in Stock—Bowdoin Square's Record—Getting Ready for Big Plays.

BOSTON, Aug. 9.—As is usually the case, the Grand Opera House was the first theatre in the city to open its doors for the new dramatic season, and it had a popular attraction in Convict 999 even on a night when the heat kept many playgoers out of doors. The melodrama was given in the same effective fashion that has marked its previous presentations in this city, and it will be continued all this week. Among the leaders in the cast are Frederick Clayton, Cecile Holmes, M. A. Kelly, Ralph McDonald, George E. Dillon and Leona Leigh. The military evolutions of Captain Kelly's Zouaves were the chief features of an interpolated nature and made a big hit.

Lindsay Morison's stock company at the Orpheum appears in a new line this week and gives the first performance on any stage of a new play by a Boston dramatist. Annie Laurie is not the first work by M. Douglas Flattery to be seen here, for the piece which opened the Park season a couple of seasons ago is still well remembered by those who saw it, but this is a stronger work in every way. It is a pretty and effective play dealing with Scotch life and history, and it brings out the full strength of the stock company. In addition a special engagement brings Walter Janes in a Scotch character impersonation and especially in imitations of Harry Lauder.

The Bowdoin Square certainly holds the record of Boston playhouses in the length of uninterrupted season, and it plays on throughout the Summer without the slightest indication of closing its doors, as other theatres have done.

Melodrama evidently has a strong midsummer following at the West End, and Through the Breakers is the piece for the week, given with Charlotte Hart in the leading role. The week will be broken Thursday, when a well deserved benefit will be given to Edwin Denison, who has been at this house for twelve years, before that being at the Castle Square and Boston Museum. Beware of Men will be the play.

John Craig makes frequent trips to Boston from his Summer home at Marblehead, where he and his wife, Mary Young, have been enjoying a well earned vacation, but no indication is given of the time when his stock company at the Castle Square will open its new season. The personnel of the organization also is unknown.

Lindsay Morison's stock season at the Orpheum will continue longer than first thought, and it will probably be quite late in the Autumn before the policy of vaudeville will be resumed and the name of the house changed to the American Music Hall.

A. L. Levering, who was the resident manager at the Boston last Spring, is back again from his Summer in London, and will have his same house staff for another season. As The Three Twins is to have a long run there, it would look as if the announced policy of a resident company for important productions would be deferred, to say the least.

Work is progressing very rapidly upon the new theatre which is being built for the Shuberts on Tremont Street near the head of Hollis. It will probably not be ready for opening much before the first of the new year. The name has been changed to the Shubert instead of the Lyric, as the late Charles H. Bond intended.

The Coburn Players had hard luck in the vicinity of Boston. Their night at Gloucester was to have been a great pageant with President Taft as the honorary guest of the occasion. The tariff bill kept him in Washington, so that it was Hamlet with Hamlet left out. Then the next night was booked for Cambridge on the Harvard College grounds for a performance in honor of the Summer school students, but it rained badly, so that the play had to be given in Sander's Theatre with pristine simplicity and without music.

Robert Speare, assistant treasurer at the Columbia, returned from Maine, where he spent his entire vacation in fishing.

E. Antoinette Hardie, Boston's first and only female treasurer at a theatre, received a hearty greeting when she came back to the Grand Opera House for the opening of the season, for the box office was entirely filled with flowers.

Philip Lavine, of the business staff of the Castle Square, ran down to Boston for a day with new snapshots taken of Baby Lavine, that wonderful infant of his who played for a week in The Heir of the Hoorah without once crying. He will soon be back for the opening of the season.

The first long engagement to be played at the Park this season will be A Gentleman from Mississippi, which will have the same cast that was seen at the Bijou in New York.

Edgar L. Davenport goes to New York for the two weeks which John Drew will give to his revival of Jack Straw, and then he will be seen in A Bachelor's Baby with Francis Wilson.

"Hap" Ward, of Ward and Vokes, had a great celebration at his Summer home at Lynnfield last week. He gave his place over to a fête in aid of the bell fund for the local fire company, and a large sum was realized. The festivity was the idea of Mrs. Ward, and all the townspeople turned out to visit the estate on the shores of Lake Suntaug. The affair netted $2,000.

Charles Glidden, of Keith's, had a two weeks' trip to Quebec, but he is now back again.

Jay Hunt, of the Howard Athenæum, and his two daughters, Charlotte and Henrietta, of the stock company at the Bowdoin Square, are back again from Atlantic City, where they had a fortnight's vacation.

One of the performances of Merely Mary Ann at the Orpheum last week was marked by the presence of the Red Sox and the Tigers as guests. The ball players especially liked the work of Mary Sanders as the London slavey.

JAY BENTON.

SPOKANE.

A Busy Week with Good Attractions—Coming Events and Some Gossip.

Marie Doro, whose first appearance as a star in Spokane was in The Morals of Marcus the evenings of July 26 and 27, was given a reception which left no doubt as to its genuineness. The work of the co., including Edwin Arden, George Gaul, Marion Abbott, and Marie Wainwright, was convincing. Anna Hellstrom and Martin Oscar, principals of the Royal Opera at Stockholm, Sweden, assisted by the Svea Glee Club, appeared at a largely attended concert July 28. The Girl from Rector's also played to big business at two performances July 29, 30. Local writers severely criticised this attraction, claiming that it was immoral. A Night on Broadway 9-11. Three Weeks 12-14.

Colonial Musical Comedy co., headed by Adele Oswald, presented The Show Girl at the Auditorium Theatre July 25-31, playing to big business. Nellie V. Nichols scored with her impersonations and the rest of the co., including Harry Burgess, made good. The Isle of Spice 1-7.

Wagner Club, of Spokane, will resume its work in September. Already 100 have signed the membership list and it is expected to have the full limit of 400 before the season opens next Fall. Five professional concerts will be given in the Auditorium Theatre next Fall and Winter by Emma Eames, Emilio de Gogorza, Fritz Kreisler, George Hamlin, Teresa Carreno, and Schumann-Heink. There will be two concerts by local talent.

Every member of the Colonial Opera co. playing at the Auditorium Theatre has made application for registration for land on the Coeur d'Alene Indian reservation. Nellie V. Nichols headed the party on the trip to Coeur d'Alene, Idaho.

Genevieve Griffin has succeeded Anna Meredith, playing the part of Dora Ordeyne in The Morals of Marcus, the latter going direct to New York, where she will appear with Hattie Williams, also under the direction of Charles Frohman.

The Spokane Chamber of Commerce entertained Gustave Frohman and members of the Marie Doro co. at a reception in its exhibit rooms the afternoon of July 27, following a Seeing Spokane tour, with Mr. Frohman as conductor of the special car. Mr. Frohman permitted the motorman to stop whenever passengers appeared anticipating a ride on a car in actual service. Several were taken on board and each time these persons were bewildered that they were not allowed to pay their fares. The climax came when an elderly woman, a pioneer of Spokane, boarded the car, and after learning that her fare was not wanted she sang several old-fashioned songs as a fitting return for the courtesy.

Wallace, Idaho, in the heart of the Coeur d'Alene mining district, east of Spokane, claims to be the best show town of its size on the continent. Mrs. Fiske played to $1,000 during a recent one-night engagement.

Marion Abbott, a member of the Marie Doro co., has the distinction of being the first member of the profession to be elected to honorary membership by the 150,000 Club of Spokane.

Manager Walker entertained the Spokane and Aberdeen teams of the Northwestern League at a box party in the Pantage's Theatre the evening of July 29, when the house was packed. The players were cheered every time a familiar face was flashed on the screen.

W. S. McCREA.

DETROIT.

Some Changes Noted and Plans for the Season—Personal Mention.

August 8 will open the theatrical season in this city. Dr. Martin Campbell, of the Lafayette Theatre, has secured the melodrama franchise for Detroit, and hereafter the shows which formerly played at the Whitney Theatre will be presented at the Lafayette, opening Sunday afternoon. During the Summer months the house has been thoroughly renovated and cleaned, and the same prices which existed at the Whitney will prevail. The house will be in the hands of Charles Altman, formerly of the Whitney staff. Spencer and Aborn's production, Sold into Slavery, is announced as the opening attraction.

The burlesque season will be inaugurated at the Avenue Theatre 8, on which date Manager Drew has booked Williams' Imperials. The Avenue Theatre has had the benefit of the elaborate renovation given it for the special engagement of David Warfield, and opens the season in excellent condition.

The Detroit Opera House will open 23 and The Climax has been announced as the opening production.

The new Garrick Theatre (formerly Whitney) is undergoing very extensive alterations since passing into the hands of the Shuberts, and will probably open the season about Aug. 20.

Pauline Stitts, an accomplished vocalist, was engaged as soloist by the management of the Wayne Gardens 2-9.

Manager Williams, of the Temple Theatre, is taking a well earned rest this week. J. H. Finn, press agent of the Moore enterprises, has returned to Rochester to resume missionary work in connection with the opening of Mr. Moore's new vaudeville house in that city.

B. C. Whitney, of the Detroit Opera House, is at present motoring in the East.

When The Climax is seen at the Detroit Opera House 23 Sada Wertheim will be in the role of Adalina von Hagen, which part, it is thought, will establish her firmly as one of the stars of the day.

There is considerable quiet rejoicing among Detroit theatregoers over the fact that the Shuberts will be represented in this city during the coming season, bringing to Detroit a number of meritorious productions heretofore ricocheted through rules of the game incomprehensible to the layman.

ELYP A. MARONI.

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LOS ANGELES.

Beg Standing Room to See Merry Widow—The Greater Claim.

At last The Merry Widow is here and if money counts Henry W. Savage cannot complain of taking away about $16,000 from this city. The Mason has been packed to the door every night and for three matinees July 26-31, and with people standing in line all day begging for standing room. Mr. Savage's reputation for handing the public their money's worth is well established in the west. So far as stage settings, which were elaborate, orchestra, costuming and general equipment goes, no comment is necessary; the chorus is well drilled, large and quite satisfactory in all respects; but as to principals, all that may be said is that there were no singers, though their individual work otherwise met with response. The role of Sonia was captivatingly handled by Frances Cameron, who has figure, grace and good looks all in her favor, and the memory of her fascination and impersonation will long remain. George Dameral very gracefully livened the part of Prince Danilio, and Oscar Figman, together with Thomas Leary, deserve praise for their clever fun in the roles of Popoff and Nish. This engagement would have undoubtedly covered two weeks had not the International Grand Opera co. been booked for 2-14.

The Belasco opened its second week of The College Widow 26-1 to crowded houses. Grace Gardner assumed the role of the college chaperon, while Loretta Lyle played Miss Gardner's role of Luella Chubbs. This is the last week of this piece, being superseded by The Warrens of Virginia 2-8. The Belasco has practically given up the idea of regaining Florence Reed, due to her agreement with the Shuberts, which compels her to play in New York for some months to come. Charles Ruggles has returned from his vacation and will join the co. the coming week.

The Morosco Musical Comedy co., which has been playing in The Runaway Girl at the Majestic during the past week, has come to a sudden termination, due to the fact that John Cort has notified Mr. Morosco that his bookings at the local house would begin earlier than expected. The local co. was well selected, having been organized by Harry Girard and his wife, Agnes Caine Brown. The latter will spend a few weeks fishing at Catalina Island before returning to their home in Seattle.

The Man On the Box has been a tremendous comedy hit as presented at the Burbank 25-31, with splendid houses for the week. Commencing 1, Linton Tedford's new play, The Greater Claim, will have its initial presentation on any stage. It is a drama of politics, love and religion, with several feature scenes, and with William Desmond and the Burbank Stock co., a clever staging is promised.

Master Pete Clancy, who is well known for his work in several child characters, will appear as Bob Warren in the Belasco production of The Warrens of Virginia.

Howard Scott, of the Belasco co., will soon leave for a few weeks' vacation in Chicago and New York. Charles Murray also left this co. 1, going to Butte, Mont., to fill a vaudeville engagement with Ollie Mack.

A. Byron Beasley will return from his vacation 15, joining the Burbank Stock co. and appearing in a production of Jack Straw, which was recently presented here by John Drew.

DON W. CARLTON.

MILWAUKEE.

The Goddess of Liberty Well Received—Violet Hemming Given an Ovation.

The premiere of The Goddess of Liberty, the new Princess Theatre offering, took place at the Majestic July 31, and was greeted by a large and appreciative audience. It is along the same lines as the other musical comedies presented by the Princess co. and should make a hit in Chicago. The play has been elaborately mounted, the musical numbers are bright and tuneful, and the supporting co. is a good one. George Parsons and Sally Fisher in the leading parts scored heavily. John Fogarty in the low comedy part was excellent. Among the others in the co. who contributed toward the success of the piece by their good work are James C. Marlowe, Percy O'Malley Jennings, Alma Youlin, Zeke Colvin, Augustus Carney, Percy Leach, and Leona Pan. There is a great variety of elaborate costumes. The chorus is well trained and the entire production shows the master hand of Ned Wayburn, who directed the rehearsals.

Week commencing 9 Moths, and will be the last week of a special engagement of Edith Evelyn and Lee Baker.

The Brown-Friend Players presented the comedy The Other Girl 2-7 for the benefit of the Home-Comers, and the first performance 2 was witness by a large house. The leading parts are well taken care of by Lee Baker, Edith Evelyn, and Barry O'Neil. Anita Van Buren does a fine bit of work in the play. Robert McWade, Jr., is well cast and as usual makes the most of every opportunity. Arthur Buchanan, Thomas Emory, and Gwendolyn Piers play well. Others in the cast are W. H. Regan, Martha Bussell, Nellie Walters, William Mack, Willard Felley, and Louise Cook.

Gwendolyn Piers was taken suddenly ill last week during the engagement of Love's Young Dream and her part was taken on a few hours' notice by Violet Hemming, who received quite an ovation on her appearance. Miss Piers recovered quickly and was able to resume her place with the co. after missing only two performances.

The New Star opened for the season July 31 with The Umpire. The co. was a good one and headed by Edmund Hayes.

A. L. ROBINSON.

MINNEAPOLIS.

Past Season Was Best Ever Experienced Here—Personal Notes.

The event of midsummer was the appearance of Mrs. Fiske in Salvation Neil at the Lyric 2-4, and the result was crowded houses. News of the loss of the scenery had caused fear that the dates might be canceled, but the Lyric's scenic forces came to the rescue and provided an entirely new and handsome investure, which, although not as massive as the original settings, was highly satisfying and adequate. Mrs. Fiske won new laurels and remarkable support was furnished by Holbrook Blinn and Hope Latham, while Mary Madison, Henry Wenman and Gilda Varesi scored in smaller roles. Interest was lent the attraction from the fact that Eugene Reed, one of the most promising players of the Frawley and Christine Hill Stock forces, two seasons ago, was seen as "Squirt" Kelley 2. The Lyric will book the Shubert attractions until the Shubert Theatre is completed, after which it is expected the stock season will be resumed. The Joseph Sheehan Opera co. follows for two weeks, after which The Blue Mouse is to make her local debut.

The Ferris Stock co. gave a satisfactory production of Salomy Jane 1-7, the honors being carried off by Florence Stone, Lewis Cody and Francis Pierlot. The children, Willie Collette, Alice Lilje and Ruth Minroe were especially good. A Gilded Fool follows.

With the Sunday night performance 1 of The Marriage of Kitty the best stock season that Minneapolis has ever had closed. The members scattered to prepare for the coming season. Every member of the co. is exceedingly popular and has proved himself or herself capable of unusually good work. Lee Baker and his wife, Edith Evelyn, left several weeks ago and are now playing a brief engagement with the Sherman-Brown Stock co. in Milwaukee, following which they will go to their home at Sparkhill, N. Y., for a rest before resuming for next season. Frank Kingdon is spending a few weeks at his home in Athol, Mass. Kate Blancke is already at work, playing character parts with the Vaughan Glaser Stock in Columbus. Corinne Cantwell, Helen Wilton and Julian have gone to New York, while William H. Tooker is spending a few days with friends at Lake Minnetonka. W. K. Allen has gone to Cleveland, Wedgewood Nowell and his wife, Claire Colwell, have gone to New York, and Benedict MacQuarrie will go with the Earnest Fisher Stock. John Alexander is spending a few days in the city and will later go to Chicago. It is expected that many of the co. will be seen here again when the stock season reopens in the Spring and a hearty welcome awaits them.

CARLTON W. MILES.

KANSAS CITY.

Long List of First Class Attractions Promised for Coming Season.

Earl Steward, resident manager of the Shubert Theatre, returned July 31 from an Eastern trip after arranging for the bookings of the local house for the coming season. Sept. 4 is announced as the opening date, but as yet no attraction has been definitely named as the initial offering. Mr. Steward, however, promises that the first one will be strictly high class. He also gives a long list of the attractions that will be seen during the season, among them many who have not visited Kansas City for several years and including a goodly number of the leading people of the stage to-day. The opening of this theatre again as a strictly first-class house comes as most welcome news to our theatregoers, as it makes competition in a class which heretofore, with the exception of one season, has been monopolized by the Willis Wood Theatre, a syndicate house. Then, too, the theatre is one of unusual attractiveness, and to reduce it to vaudeville and stock, both of which were tried, did not appeal to the people who had been given a taste of higher class entertainment in its first year.

D. KEEDY CAMPBELL.

For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

THE PHILADELPHIA THEATRES

Mr. Hammerstein Has a Complaint—Many Important Opening Dates Announced—News of the Stock Companies—General Gossip.

PHILADELPHIA, Aug. 9.—The most interesting development in local theatrical (or musical) circles last week was the discharge of J. de Jara Almonte, manager of the Philadelphia Opera House, by its owner, Oscar Hammerstein. There is a good big story back of the incident, but it will probably never see the light of day—and not in print. Mr. Hammerstein gave one explanation for his action in New York, but it did not gee with a previous statement made in this city by his son Harry, who, by the way, will probably remain in charge of the Philadelphia Opera House until a new manager is selected, which will not be, Mr. Hammerstein, Sr., says, until his general manager returns from abroad. Whatever else may be said of Mr. Almonte, he made a host of friends in this city, one and all of whom regret that he will no longer be connected with the opera house. He may not have pleased Mr. Hammerstein, but he certainly made himself agreeable to the patrons of the house. One of the papers here quoted Mr. Hammerstein as saying that Mr. Almonte was more successful in keeping things out of the newspapers, than getting them in. This has caused a good, big laugh here at Mr. Hammerstein's expense. If any man in the theatrical business ever received more free advertising than Oscar Hammerstein, that one lone man was Phineas T. Barnum, and the latter has very little on Oscar at that.

More than usual interest was manifested in last week's production of Old Heidelberg at the Chestnut Street Theatre, by the Orpheum Players, not only because it was a play in which the late Richard Mansfield delighted large audiences at the Garrick several years ago, but because it brought back to the ranks of the Orpheum Players an old favorite—Charles Balsar, who essayed the role of the Student Prince. While, perhaps, he failed to give the finished performance of Mr. Mansfield, his interpretation of the character was nevertheless intelligent, convincing, forceful when force was required, and at all times natural. At the close of the play, Monday night, his delighted audiences compelled him to say a "few choice words." Robert Cummings, as the old tutor, shared honors with Mr. Balsar. He gave a true portrayal of the frail, tottering old man, and still further proved his claim to being one of the best character actors on the stage to-day. Leah Winslow, as Kathie, imbued the role with naturalness and was particularly effective in the display of tender pathos of a romantic young girl. Henry J. Edwards, as Herr Lutz, deserves special mention, and Joseph Creaghan gave a careful and discriminating portrayal of an enthusiastic young student at Heidelberg. Others in the cast who contributed their share to the success of the production were: Ada Boshell, Carson Davenport, Charles J. Harris and Ernest Sinclair. The stage settings were excellent. This week, The Lady of Lyons.

The Luna Park company has been incorporated in Delaware, with a capital of $250,000. The incorporators are A. Jolin, of Reading, Pa., and J. Andrews, of Philadelphia.

Announcement is made that Leah Winslow, the popular leading woman at the Chestnut Street Theatre since Marion Barney left on her Summer vacation, will continue with the Orpheum Players during the Fall and Winter season.

The Walnut has booked The Girl from Rector's for the week beginning Sept. 5. It is understood the cast will be practically the same as that in New York, Dallas Welford, Elita Proctor Otis and Nina Blake being the principals.

The original New York cast will be found in The Climax when that play opens the season at the Broad on Sept. 5.

While it is not definitely settled, it is likely that Martha Morton's On the Eve will be the opening attraction at either the Adelphi or Lyric, the two local Shubert theatres. The date has not been fixed.

There is still some doubt as to the opening date and attraction for the Chestnut Street Opera House, but it is hinted that the latter may be the new Viennese operetta, The Love Cure. Other bookings for this theatre are George W. Huntley, Anna Held, J. E. Dodson, in his last season's success, The House Next Door, and Louis Mann.

Maude Adams, Lillian Russell, Sir Charles Wyndham, John Drew, Grace George and Kyrle Bellew are among the "stars" who will be seen at the Broad this season.

The Round Up may be the opening attraction at the Forrest. Bookings for later dates include Ben Hur and The Three Twins.

The Casino will open its season next Saturday night with Weber and Rush's Dainty Duchess company. Extensive repairs and improvements have been made to the interior of the theatre. New seats have been installed, a new carpet provided, the lighting rearranged, while the walls and ceiling have been most attractively decorated.

The Sam Devere Show will open the season at the Bijou next Saturday night and continue the following week.

Is Marriage a Failure? week of Aug. 23, and The Man from Home the following week, are the only bookings so far arranged for the Savoy, Atlantic City.

The regular season at the Gayety, the only burlesque house in Philadelphia which remained open all Summer, will be inaugurated Aug. 21 with The Queen of the Jardin de Paris.

The Cameo Kirby company, immediately upon the conclusion of the engagement at Atlantic City last week, took a late train for Denver.

Additional bookings for the National are: Wanted By the Police, King of Bigamists, Dare Devil Dan and Money and the Woman.

The Cohan and Harris Minstrels will open at Atlantic City to-night.

Margaret Lawrence, a young Philadelphian, who won her dramatic spurs with the Orpheum Players at the Chestnut Street Theatre late last season as Claudia in The Prince Chap, has signed with the stock company at Des Moines for the coming season and will assume important roles. Miss Lawrence is a graduate of the Ludlam School of Dramatic Art of this city.

Singers and dancers for the Philadelphia Operatic Society will be given a "try out" next Wednesday evening. A number of members of this organization have joined the Hammerstein forces, and this has reduced the number of choristers below the society's quota of two hundred. Three operas will be given this season, Mignon, which will be sung Wednesday evening, Oct. 20, at the Academy of Music, being one of them. The other two have not been definitely selected.

There has been no falling off in the attendance at the Garrick, where Lyman Howe's picture show has become one of the most popular entertainments in the city. A new series of pictures will be put in this week, including the American Navy at rest and in action, on parade and on duty.

The Gayety Stock company has been enlarged, in preparation for the coming season, and this week's bill will contain some new faces and features. The olio will be headed by Reilly and Morgan in a sketch called Hotel Topsy Turvy.

The Workingman's Wife succeeds The Queen of the Secret Seven at the National this week. Sal, the Circus Girl, with Vivian Prescott as Sal, follows next week. Business at the National last week was fair.

Philadelphians—and there were a lot of them—who journeyed to Atlantic City last week expressly to be present at the American premiere of The Florist Shop, which Henry W. Savage produced at the Apollo, were warm in their praise of the comedy, for such it is, despite its name and the fact that it is Viennese. It is replete with amusing situations, while the dialogue is rich in humor. The presenting company is a good one, well balanced and capable. The opinion is that The Florist Shop will do even if it does not become one of the season's biggest hits.

The Flag Lieutenant is booked for Atlantic City week beginning Aug. 23, under the management of Charles Frohman.

Elmer Smith, one of the Four Readings, who made a hit at Keith's last week, is a native of Philadelphia. He received his early athletic training under Prof. Louis Spieler, gymnasium instructor of the Boys' Club. Later he went to Reading and perfected his athletic work. Last week was his first professional appearance in this city.

If present plans are not changed the Adelphi will open Sept. 6 with Wilton Lackaye in The Battle.

The Garrick will begin its dramatic season on Sept. 20 with Robert Hilliard in A Fool There Was.

This is the last week for Victor Herbert and his orchestra at Willow Grove Park. John Philip Sousa and his famous band follow next Sunday and will remain until Labor Day, when the season at the park ends. Virginia Rood will be soloist with the band the week of Aug. 15, and Della Rocca, violinist, will assist. Helen Crennan, of Washington, who is a relative of former United States Senator Henry M. Teller, of Colorado, will sing the second week of the engagement.

The Weber Band finishes its engagement at Woodside Park this week. It has been a most artistic success. No announcement as to what musical organization will follow has been made.

Russ Whytal is of the opinion that William Ingersoll, of the Orpheum Players, is the greatest stock actor of the time, an opinion that is heartily indorsed in Philadelphia.

Blanche Walsh in The Test will open the new William Penn Theatre in this city on Sept. 11.

JAMES D. SLADE.

SALT LAKE CITY.

Blanche Douglas in Mexican Garb Was Stunning—Corianton Will Be Presented.

At the Salt Lake Theatre, The Servant in the House entire week July 26-31. Business fair to full. Paid in Full 5-7.

At the Grand, the Mack and Douglas Stock co. presented The Man from Mexico July 25-31, to fair business. Willard Mack in the comedy role was popular. Blanche Douglas was very stunning in the Mexican garb, and pleasing as she always is. Co. generally good.

The Book of Mormon play called Corianton, is to be revived and presented at the Colonial week of the G. A. R. encampment. George Derr, formerly treasurer of the Salt Lake Theatre, is at the head of the venture.

C. E. JOHNSON.

Ada Boshell, Chestnut St. Theatre, Phila.

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WASHINGTON.

The Columbian Players in Charley's Aunt—Honors for Treasurer Metzerott.

WASHINGTON, Aug. 9.—The fifteenth week of the Columbian Players' phenomenal stock engagement at the Columbia Theatre presents Brandon Thomas' amusing farce, Charley's Aunt, which realizes the best efforts of this excellent company. The talented young comedian, Everett Butterfield, is given an opportunity in the eccentric comedy role of Lord Fancourt Babberley, scoring a strong individual success. A number of newcomers join the company for this week's bill. The farce was given a splendid mounting by Managers Metzerott and Berger, and Frederick A. Thomson's admirable stage direction was again a noticeable feature. The splendid cast was displayed as follows: Sir Francis Chesney, Alexander Frank; Jack Chesney, J. Malcolm Dunn; Charley Wykeham, Robert Cain; Stephen Spettigue, James A. Bliss; Brackett, James D. Shaw; Kitty Verdon, Louise Reed; Amy Spettigue, Ruth Chatterton; Ella Delchay, Edith Lockett, and Donna Lucio D'Alvordores, Ruth D. Blake. Last week's audiences to witness the performance of Cousin Kate were of a capacity nature, the Saturday matinee turning hundreds away. Two of the season's biggest favorites, Julia Dean and Orme Caldara, closed their engagements Saturday night in Cousin Kate for a much needed vacation previous to taking up their work for the coming season. Mr. and Mrs. Caldara (Julia Dean) sail for London on the "Minnehaha" the latter part of this week to remain abroad for two months. Next week's bill will be A Poor Relation, which will close the season.

Crowded houses attended the opening week of the Academy of Music's season, and the second week's offering, The Gambler of the West, another of Manager Al. H. Woods' thrilling Western melodramas, finds another interested audience in attendance to-night. An excellent company is seen in the interpretation. Next week, Queen of the Secret Seven.

Oliver T. Metzerott, treasurer of the Columbia Theatre Company, was the recipient of hearty congratulations during the past week, incident to his nomination by acclamation for State Senator on the Republican ticket at the county seat at Marlboro Wednesday last. Mr. Metzerott is a well-known lawyer in this city and an influential Republican in Maryland politics.

Frederick G. Berger, as soon as he has completed rehearsals of A Poor Relation, will make a flying trip to Michigan and other Western points for a short vacation.

Frederick A. Thomson, who will portray Noah Vale, Sol Smith Russell's well-known part in A Poor Relation, next week at the Columbia Theatre, is considering an offer from Manager Fred G. Berger to be starred in the role during the coming season.

Madame Blanche Arral, the noted singer, is in Washington on her way to New York, where she is engaged for concert work. For three years Madame Arral was a leader in the operatic world of Paris, where she earned her earliest triumphs. Since then she has made a tour of the world, singing in London, Brussels, St. Petersburg, as well as in Australia, and New Zealand. Madame Arral is declared to possess a coloratura voice of remarkable beauty and range.

JOHN T. WARDE.

CINCINNATI.

Summer Opera Well Received—A Female Drummer and Fra Diavolo.

CINCINNATI, Aug. 9.—Continued hot weather is having a beneficial effect on the attendance at all the outdoor resorts. Froehlich's Band continues to give excellent concerts at the Zoo, where Hiawatha is booked to begin an extended engagement next week.

A Female Drummer is this week's bill at the Lagoon, with Boy Wanted as the underline. Ruby Lusby, the prima donna of the company, has recovered from the indisposition which compelled her retirement last week and was in excellent form to-night again.

The Chester Park company has Fra Diavolo for this week's bill, Phrynette Ogden singing the principal role.

Lyman H. Howe's moving pictures opened at the Lyric yesterday for a considerable stay, and in spite of the heat the house was crowded both afternoon and evening.

H. A. SUTTON.

TOLEDO.

Grace King and Wilmer Bentley at the Casino—Pierodors at the Farm.

At the Casino Fifty Miles from Boston opened their season 1. Grace King and Wilmer Bentley are in the leads, supported by a very large and strong co. and an excellent chorus. Business good.

The Farm bill for the week was Pierodors, and the coming week will mark the last one for the season, both for the Aborn co. and the Farm, as Manager Hanner has decided that his patrons do not want vaudeville and he is unable to get anything satisfactory to fill out the season.

C. M. EDSON.

LOUISVILLE.

Preparations for Regular Season—All Anticipate Good Business.

Manager John T. Macauley is expected from the East daily. His handsome theatre will require very little preparation for the coming season. It is understood that the booking secured excels anything ever before offered the Louisville public. Messrs. Pope and Hamilton will again officiate in the box office and the veteran Charles Williams at the door.

Managers Shaw and Shriner are here and anticipate a prosperous season at the Masonic and Avenue, and Manager Weed, of the Mary Anderson, is expected soon to prepare for the reopening of his house for the season.

CHARLES D. CLARKE.

GRACE HAWTHORNE ASKS INJUNCTION.

Grace Hawthorne has made application recently through her attorneys, Ernst, Lowenstein and Cane, for an injunction to restrain Mildred Holland and her manager, Edward C. White, from using her dramatization of Dickens' novel, "David Copperfield." Mrs. De Santelys maintains that she has not received any pay for the work she expended on the play, and that copies of the play had been copyrighted by Miss Holland under her own name as author and owner. Miss Hawthorne asks that she be recognized as author of the dramatization, and that the defendants be restrained from using the play without her permission.

Miss Holland, in defense, said that the play was a reproduction of an old dramatization, with some changes suggested by herself.

Justice Brady, before whom the case was heard Saturday, said that as the material allegations of the plaintiff were denied, he did not think the injunction should be granted. Besides, he said, the question of copyright is involved, and for that reason the State court had no jurisdiction. The matter will probably be taken to the United States Court.

KATHRYN OSTERMAN WITHDRAWS.

Notwithstanding the fact that it is the ambition of every actress to be under the management of David Belasco, Kathryn Osterman withdrew from the organization after the second reading of the farce Is Matrimony a Failure? The part allotted to Miss Osterman was not to her liking, and not desiring to appear in anything in New York that is unsuited to her she preferred to cancel her two years' contract rather than enact it. Miss Osterman will resume her starring tour during the season of 1910-11 in a new play that has been written for her by Arthur W. Stace and Roy Moulton, two journalists of Grand Rapids. For the present season she will remain in New York, and appear in a new production under the management of a prominent firm.

THE WHITE SLAVE REVIVED.

Robert Campbell will make an elaborate revival of Bartley Campbell's The White Slave in the near future. The scenic models have been finished and incidental music composed by Frank Callahan. In the revival the characters are to be costumed in the period of 1857. A strong cast will be obtained by Mr. Campbell and the production will be mounted with careful attention to detail and good taste. It will play only principal cities, at dollar houses. The play has been shelved for six years and interest in its revival should be keen among lovers of good melodrama.

NAT GOODWIN WITH MR. BRADY.

Nat Goodwin has been engaged as a William A. Brady star, and will be presented by that manager in a new comedy by George Broadhurst. Mr. Goodwin, with Mrs. Goodwin (Edna Goodrich) is now in London. The Broadhurst play is to be called My Wife's Away.

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HARRISON GREY FISKE'S PLANS

HIS LONDON VISIT PRODUCTIVE OF NOTABLE RESULTS.

A Brief View of Contemporary Acting and Drama—To Bring Lewis Waller to America—Mrs. Fiske to Appear with Sir Herbert Tree at His Majesty's Theatre—Immediate Activities—A Number of New Plays—Mrs. Fiske's Brief Holiday.

The arrival from abroad of Harrison Grey Fiske on Saturday morning last on the *Campania* was coincident with the return to New York of Mrs. Fiske and her company, she having just closed her season in Salvation Nell in Minneapolis.

Mr. Fiske spent several weeks in London, a city he had not visited in many years. His holidaying was in Warwickshire, the English lake region, and Scotland. While in London, in the intervals of entertainment by friends, he transacted theatrical business, which had been one of the objects of his journey.

Mr. Fiske says that theatrical conditions in London have considerably improved this season, after a period of depression, and there have been several pronounced successes, although a number of the theatres that have suffered a succession of failures were forced to make many productions in consequence. Generally speaking, he says, the standards of plays and acting in London are not superior to those of this country. English plays are possibly superior to those evolved in this country in technique, but in substance and in vital ideas they seem to be inferior to American plays of the day. In England the comedies are better than the serious plays, and possibly this explains why comedy and musical plays are so much in vogue there, although the romantic drama—which is dead in America—still flourishes in England. English actors, as a rule, excel in the purity of their diction and in their polish of manner, but they are less accomplished in expression, less true and natural than American actors. Moreover, the best casts in London do not in ensemble excel the best American companies. The English public does not seem to have taste and discrimination as to certain elements in modern drama that are appreciated in this country. They still applaud methods of acting that are obsolete here, and their liking is for the broader, not the subtler, side of dramatic art. American audiences seem much keener in this respect.

Mr. Fiske has signed contracts for the appearance in America of an actor whom in many respects he considers the best on the English stage—Lewis Waller. Many offers had been made to Mr. Waller to come to this country in recent seasons, but his English contracts as well as the lack of a suitable play for an American tour had negatived the proposals. Mr. Waller is under a contract that has two years to run at the Lyric Theatre, London, where he is a star, but he has secured a six months' furlough and will come to America with the company that has been associated with him there for several seasons and with his own plays and productions a year from September. He will play under Mr. Fiske's management a month in New York city and will devote twelve weeks to a few of the more important cities of America. Mr. Fiske's contract calls for two tours here by Mr. Waller on intervening seasons. The play that will be the feature of his tour has not yet been decided upon, but there are several under consideration. One of these is Devereaux's Sir Walter Raleigh, which is to be produced by Mr. Waller this Autumn in England.

Mr. Waller is a very versatile actor, having been equally successful in Shakespeare roles, such as Henry the Firth, Brutus, and Hotspur, in plays of a romantic order, and in the psychological modern drama. He is at present playing a modern part with great success in Sir Arthur Conan Doyle's The Fires of Fate. Mr. Waller has a very large public in London and the English provinces, and Mr. Fiske believes that his splendid qualities will add an element of great interest to the American stage.

While in London Mr. Fiske discussed with Sir Herbert Beerbohm Tree the idea of Mrs. Fiske's appearing in London, with the result that tentative arrangements were made whereby Mrs. Fiske will play a joint starring engagement at His Majesty's Theatre with Sir Herbert and an English company and productions. One of the foremost dramatists in England has been commissioned to write a play having the specific object of providing Mrs. Fiske and Mr. Tree with an appropriate medium. The plan discussed also involves the appearance of Mrs. Fiske during her stay in London in various plays of her own repertoire at His Majesty's Theatre. This visit is expected to be made the season after next.

Mr. Fiske has brought back in his trunk several plays, among others Pinkie and the Fairies, which was the great Christmas success of last season at His Majesty's Theatre, and which is to be sent on tour with two companies in the English provinces and revived at His Majesty's Theatre next season by Sir Herbert Tree. Mr. Fiske has other plays by Constance Fletcher, George Paston, F. Anstey and other authors.

Mrs. Fiske after a few days in town will go to a camp in the Adirondacks for a holiday, which will be brief, as she will revive Salvation Nell in October for a period of four months. At the conclusion of that time she will be seen in a new play in New York. Mr. Fiske on his arrival gave orders to duplicate the production of Salvation Nell, destroyed by fire in the West. Mrs. Fiske's season in this play covered a period of forty weeks, and it has only been equaled as a drawing medium by Becky Sharp and Leah Kleschna.

Yesterday (Monday) Mr. Fiske began rehearsing The Bridge, in which he will present Guy Bates Post at the Majestic Theatre on Sept. 4.

In London Mr. Fiske spent some time with W. J. Locke, the novelist, retouching and revising the drama by Philip Lattell, made from Mr. Locke's novel, "Septimus." This Mr. Fiske will begin rehearsing after the production of The Bridge, and in it he will present George Arliss in the title-role in October at Daly's Theatre. Mr. Arliss is Summering at an English watering place, where he received the manuscript of Septimus before Mr. Fiske sailed and is now studying the role.

After Septimus Mr. Fiske will produce an American play by Ernest Poole with a very prominent American star in the leading role.

CHARGED WITH LARCENY.

Hunter De Bouvier, at one time manager of Mrs. William B. Annis' vaudeville appearances, appeared in the West Side Court on Aug. 5, charged with the larceny of a ring valued at $1,500. Mrs. Elizabeth F. Ryan was the complainant. She alleged that De Bouvier was to put her on the stage at the head of a company, and that she had pawned jewels and other personal property at his request to defray expenses of production. A diamond ring, valued at $1,500, she said she loaned him to "make a flash" when he went to borrow money. The ring De Bouvier pawned for $600, sending the pawn ticket to Mrs. Ryan. She then had him arrested. In court De Bouvier contended that he and Mrs. Ryan were partners and that she had given him the ring to pawn. Magistrate Herrman was of a different opinion and held De Bouvier in $2,500 for the grand jury.

PRODUCERS AS MUSIC PUBLISHERS.

A plan now in its infancy but which promises to be one of important proportions when fully developed has been formed during the past few weeks under which the several producers of musical plays in New York will publish the music of their various productions themselves, and not through the local music publishing houses as formerly. The managers said to be interested in the project include Charles Frohman, Klaw and Erlanger, Charles Dillingham, Henry W. Savage and Florenz Ziegfeld. All will control one large plant, conducted for the general profit.

TWO THEATRES CHANGE HANDS.

F. F. Proctor and Harry S. Sanderson have taken over the Plainfield (N. J.) Theatre and the Majestic Theatre, Perth Amboy. They will take charge of both houses on Aug. 16. The Plainfield house will be devoted to legitimate drama, while the Majestic will present motion pictures and vaudeville. Proctor's Theatre, in Plainfield, in the management of which Mr. Sanderson has been associated, will continue with pictures and vaudeville. William J. Connihan has been manager of the Plainfield Theatre and the Perth Amboy house.

LULU GLASER'S PLAY.

Lulu Glaser's new vehicle next season will be called The Girl from the States, in which she will be starred by the Shuberts. The book of the musical comedy is by Glen MacDonough and the music by A. Baldwin Sloane and Raymond Hubbell. It is in three acts. Miss Glaser's support will include Connie Ediss, Alexander Clarke, Roy Atwell, William Danforth, George Leon Moore, Eugene Redding, M. L. Alsop, Nellie Follis, Jobyna Howland and Wilmer Bentley, the latter Irene Bentley's younger brother.

MORALITY FOR AMERICA.

Morality, the comedy by Dr. Ludwig Thoma, editor in chief of the comic journal *Simplicismus*, a comedy which made a pronounced hit in Germany last year, is to be produced here in New York the coming season. Another European dramatic novelty, a three-act drama called Youth, will have an American performance next season at Butler Davenport's theatre now in course of construction on Sixty-third Street. The translation of Youth has been made by Herman Bernstein.

MRS. CARTER AS LADY MACBETH.

Mrs. Leslie Carter has decided that in addition to her repertoire already announced, she hopes to be able to present Macbeth this season. Curiously enough, Mrs. Carter has never witnessed a performance of Macbeth, a fact that she does not deplore, as she believes it will enable her to play the role unhampered by tradition. Her production of Macbeth will probably be made out of town, but it is her firm intention to present it during her New York engagement.

IN THROUGH A WINDOW.

Mary Bertrand has been engaged by Klaw and Erlanger and Joseph Brooks for the leading feminine role in Through a Window, taking the place of Lillian Albertson, who retires temporarily from the stage. Miss Bertrand won her spurs on the Pacific Coast. She has displayed such talent that her managers have placed in her hands one of the strongest parts in the plays of the coming season.

MAURICE HERRMANN

Returns to Business, After Two Years' Rest, to Costume Herod.

Photo Falk Studio, N. Y.

In preparation for the costuming of William Faversham's production of Herod, Maurice Herrmann has opened a costume studio at 139 West Forty-third Street. Mr. Herrmann retired from business about two years ago, selling most of his collection of antique art objects. The opportunity to exercise his taste in staging such a play as Herod made him reconsider his decision to retire permanently, however, and he has come back to business with enthusiasm.

When Mr. Faversham decided to produce Stephen Phillips' Herod he made a special request that Mr. Herrmann take charge of the costuming. Mr. Herrmann went abroad to look for materials and jewels and to study models, and is now hard at work on the actual construction of costumes. The production, says Mr. Herrmann, will be one of the largest of the kind ever attempted in New York. More than 300 costumes will be needed.

While in Europe Mr. Herrmann visited as many theatres as possible. He was particularly impressed with Beerbohm Tree's production of The School for Scandal and his Shakespearean festivals, which included The Merchant of Venice, Hamlet, and The Merry Wives of Windsor.

"Why," said Mr. Herrmann, "can't American managers do something of the same kind? Surely the public is hungry to see such productions, and we have a great many actors and actresses who could surpass those of England."

A production of Schiller's Don Carlos, at the Court Theatre, Stuttgart, also pleased Mr. Herrmann, who said it was perfect in every detail. Part of the time in England was spent at Mr. Faversham's home in Surrey.

During his two years' rest Mr. Herrmann costumed Sothern's Richelieu and made fresh costumes for the Sothern and Marlowe Shakespearean revivals of last Spring. At his new studios Mr. Herrmann will be glad to see his friends, made during his thirty-three years in business.

THE GAY MUSICIAN AGAIN.

John P. Slocum's production of The Gay Musician seems destined to be seen again on Broadway early next year. The piece will open its season in Toledo, Aug. 22, playing Shubert time of week stands until the end of April, when it will return to New York. An entirely new cast has strengthened the production and the company now numbers sixty people. Mr. Slocum is considering a European offer for next season.

THEATRE FOR ATLANTIC CITY.

A project for building a theatre and hotel structure at Atlantic City has been started by Col. William A. Thompson, representing William A. Brady. The plans are for a building fourteen stories high, to contain a theatre, ballroom, restaurant and hotel, with stores on the lower floor. The estimated cost is $2,000,000.

A NEW WAYBURN EFFORT.

Lew Fields is to give Ned Wayburn another opportunity to duplicate his Midnight Sons success. That producer is to have charge of Mr. Fields' new production, The Yankee Girl, in which Blanche Ring will be starred, and will call the first rehearsal within a fortnight at the Broadway Theatre.

H. M. MUNSON WITH SHUBERTS.

H. M. Munson, last season auditor for Mr. Hackett at the Hackett Theatre, has resigned from that post to accept a similar one with the Shuberts, in whose auditing department he is now installed.

REFLECTIONS.

Lee Shubert has received the following telegram from Miss Florence Roberts from Ailiance, O., in regard to the stories published about her illness, marriage and retirement from the stage: "Will you please, as my manager, deny that my health is bad, that I am to be married, have an operation or retire from the stage? (Signed.) FLORENCE ROBERTS."

To appear in The Great Divide in London Henry Miller will sail for England Aug. 21. The London engagement, under the management of Charles Frohman, will occur at the Adelphi Theatre, and Mr. Miller's support will consist of Edith Wynne Mathison, Laura Hope Crewes, Isabel Waldron, J. Henry Benrimo, Charles F. Gotthold, Frederic Burt, Henry B. Walthall, James Hagan, William J. Butler and Frank Brownlee.

The Circus Man, by Eugene Presbrey, with which Klaw and Erlanger and Joseph Brooks will open the Fall season at McVicker's Theatre, Chicago, is in active rehearsal at the New York Theatre.

Lillian Russell will arrive in New York this week. She spent the Summer in London and Paris. Her company is already in rehearsal in The Widow's Might, a comedy by Edmund Day, in which Klaw and Erlanger and Joseph Brooks will star Miss Russell this season.

Margaret Anglin has engaged Eugene Ormonde for one of the roles in her production of The Awakening of Helena Richie. Charlotte Thompson, who made the dramatization of the novel, has arrived from California to assist in the staging of the play.

Otis Skinner will appear the coming season under the management of Charles Frohman in a new play by Booth Tarkington and Harry Leon Wilson called Your Humble Servant. Mr. Skinner's season will open in Rochester on Oct. 2, and his company will include Charles B. Welles, A. G. Hudson, Jr., Edward Fielding, Isetta Jewel, Isabel Richards and Jessie Cromette.

Lucy Sibley and Oscar Adye, of the London Drury Lane company, arrived in New York last Saturday on the *St. Paul* and are already rehearsing their original roles in The Sins of Society.

Arthur Chatterton, who recently closed a season of fifty-one weeks in stock, has been engaged to play Albert Atherton in Arthur C. Alston's new production, As the Sun Went Down, opening at Paterson, N. J., Aug. 28.

Gerald Griffin and Lydia Dickson have been engaged by Joseph M. Gaites for F. E. Dumm's comedy drama, A Dry Town, in which S. Miller Kent is to be starred the coming season. Mr. Gaite's production of Keegan's Pal, with Emmett Corrigan, opens the middle of September and reaches New York shortly after. Mr. Gaites will have three The Three Twins companies on tour. The Eastern company, headed by Bessie McCoy and Clifton Crawford, opens at the Boston Theatre, Boston, Aug. 28; the Western company, headed by Victor Morley and Bessie Clifford, opens at Red Bank, N. J., Aug. 7; and the Central company, headed by Thomas Whiffen and Florinne Sweetman, opens at Dover, N. J., Sept. 1.

True Powers, after a four weeks' illness, is now out of the hospital, entirely recovered.

Charlotte Lambert is rehearsing for The Talk of New York for her second season with Cohan and Harris. The piece will open on Aug. 23.

Harry English was especially engaged to play Tommy Robertson in Annie Laurie with the Lindsay Morison Stock company at the Orpheum, Boston.

Mrs. Thomas Whiffen arrived in New York last Saturday on the *Campania*, after a visit in Europe.

Frederic Paulding has been engaged by Lew Fields for a principal role in support of Blanche Ring in The Yankee Girl, which goes into rehearsal shortly. Halliday and Curley have also been added to Miss Ring's company and will impersonate characters slightly similar to those in which they have been headlining in vaudeville in The Battle of Too Soon.

E. M. Holland is to play the role of Mr. Baxter in Foreign Exchange when Liebler and Company send that play on tour. Percy Haswell is to play the heroine in the same production.

Louise Closser Hale and Walter Hale arrived in New York Saturday after a vacation spent in Spain, France and Italy. Miss Hale will begin rehearsals at once for The Sins of Society.

Leonora Bradley, an actress of admirable methods, who has earned a large and enthusiastic following during the past eight or ten seasons while a member of prominent stock organizations in Boston and Baltimore, and earlier on tour in support of several leading stars, is a welcome figure back in New York, laying her plans for next season.

Lew Dockstader has accepted an invitation to be the guest of honor at the 157th dinner of the Hungry Club on next Saturday evening, Aug. 14, at the Hotel Flanders. Julian Kutnow will be chairman for the evening and Mattie Sheridan, the club's president, will preside as toastmaster. The Hungry Club has continued its dinners throughout the Summer. It numbers now 392 members, among them being many theatrical managers, stars and well-known actors.

Dorothy Donnelly returned to New York Sunday from Europe and will at once begin rehearsals for Madame X, the new Alexander Bisson play, in which she will play the heroine.

AMUSEMENT INCORPORATIONS.

New Firms File Certificates at Albany to Conduct Various Enterprises.

Allison-Ziegler Company, New York; formed for the development and production of theatrical enterprises and to act as booking agents for companies and productions; capital, $10,000; directors, Henry M. Ziegler and Julius Fleischman, Cincinnati, O.; F. Ray Comstock and Joseph L. Rhinock, New York. Mullin Film Service of the West, Syracuse, N. Y.; to manufacture films, slides, etc., used in the picture or theatrical business; capital, $5,000; directors, Joseph J. Schmitzer, J. Theodore Eck and Genevieve M. Allard, Syracuse, N. Y. United Independents, New York; to conduct a general theatrical booking business in all its branches and deal in amusement devices; capital, $500; directors, J. J. Harper, H. M. Browne and E. J. Forhan, New York. Vaudeau Amusement Company, Brooklyn; to conduct places of amusement in its various forms; capital, $1,000; directors, Nathan Hirsch, New York; Gustave Konigswald and Minnie Konigswald, Brooklyn. Deimling Amusement Company, New York; to conduct amusements of all kinds; capital, $10,000; directors, Charles Deimling, Henry Deimling, and Rose Deimling, New York. P. H. Llebler Company, New York, for the promotion of theatrical enterprises of all descriptions to book and operate theatres, etc., and to take the business and assume the liabilities of "Paul H. Liebler, Incorporated"; capital, $100,000; directors, Paul H. Liebler, Edward P. Cole, Howard C. Robey, New York. Clinton Theatre Company, Albany, N. Y.; to construct and manage theatres and provide for the production of theatrical performances; capital, $100,000; directors, Henry R. Jacobs, Clare Lydia Jacobs, Valatie, N. Y., and Walter B. Butler, Castleton, N. Y. Getty Square Theatre, Yonkers, N. Y.; to manage theatres and do a general amusement business; capital, $5,000; directors, Gerald Van Casteel, James S. McDonogh and Thomas J. Buckley, New York. Family Theatre, New York; general amusements, including moving pictures; capital, $5,000; directors, James S. McDonogh, Gerald Van Casteel and Thomas J. Buckley, New York.

WANT A VENUS

Enveloped in a huge apron and frantically issuing orders emphasized by the waving of a voluminous dust cloth which she held in one hand, Mrs. H. C. De Mille superintended a little army of workers last week engaged in moving her office gods from her suite on the third floor of the Astor Theatre Building to her new and more commodious quarters on the fifth floor. The old rooms, once so palatially and artistically fitted up, presented a weird appearance by the time Mrs. De Mille completed her strenuous work. When all the aforesaid office gods had been safely carried aloft it was discovered that one of the office goddesses, none other than the huge Venus de Milo who was wont to gaze down with pallid, marble kindliness on famous playwrights and stock producing managers alike as they waited patiently to see Mrs. De Mille, could not possibly be carried to the new offices. She was far too hugely artistic for either the Astor Theatre Building's stairs or elevator. The news was conveyed to Mrs. De Mille as gently and kindly as possible, and, holding her dust cloth tightly to her heart, she showed more heroism and real courage than either of the two De Mille boys had ever molded into the characters of any of their plays' heroines. For what was she to do without her Venus? What would the De Mille offices be without the atmosphere of art and culture which the big piece of statuary introduced? At last reports Venus was still standing dustily alone in a corner of the old office staring coldly at the painters, decorators and accumulated rubbish and no doubt wondering in what sort of a garish age she found herself when architects designed stairways and elevators up or down which a lady of really beautiful proportions could not go. And as Mrs. De Mille passes the third floor on her way to her new rooms she shamefacedly wonders if she has been a traitor to true art. But then Mrs. De Mille didn't design the Astor Theatre Building.

A NEW ST. LOUIS THEATRE.

E. J. Carpenter and Daniel S. Fishell of St. Louis have just completed arrangements whereby they will erect a new theatre in that city to be called the Princess. Ground for the structure was broken July 28, and the house is expected to open in February of next year as a musical comedy producing theatre. It will cost $250,000, and is to be situated on the corner of Olive and Grand avenues. Mr. Fishell is the manager of the St. Louis Garrick. Mr. Carpenter will be the local manager of the Princess. When seen at his offices in the Times Building, Mr. Carpenter, who is in New York for the time being, stated that his other plans included three or four new productions of a high grade to play the best houses. He has always been identified with the better class of melodramatic offerings, and his departure into the best houses will be awaited with interest. A. M. Frumberg, attorney for the St. Louis enterprise, was in New York last week.

NEW MEMBERS ELECTED.

At a meeting of the National Association of Theatrical Producing Managers, held at the Hotel Astor last Tuesday, the following new members were elected: George Broadhurst, Maurice Campbell, Thomas A. Wise, Robert Mantell, George D. Baker and John T. Hall. Several matters pertaining to managerial reform in outlying districts and the correction of numerous forms of petty "graft" were taken up. Hereafter meetings of the association will take place every three months.

MISS WALSH'S SEASON

Blanche Walsh will open the new William Penn Theatre in Philadelphia on Sept. 11. She will present The Test, the work of Jules Eckert Goodman, in which she toured the country last season. Miss Walsh returned last week from her Summer home at Wood's Hole, Mass., to begin rehearsals of the piece. Her tour will extend from Philadelphia to San Francisco, and upon her return to New York she will be seen in a new play.

ACTORS' CHURCH ALLIANCE NEWS.

Chas. T. Catlin, of the New York Chapter, gave an address at Dreamwylde, Santa Crus Park, in the Catskills, on the origin, principles and progress of the Actors' Church Alliance on Sunday evening, Aug. 1. Mr. Catlin's long and enthusiastic work for the Alliance enabled him to present a very earnest appeal for its support at the hands of the theatregoing public.

A NEW HARRIS PLAY.

Henry B. Harris has obtained from George Randolph Chester the dramatic rights to "The Making of Bobby Burnit," the dramatic version of the book having been made by Winchell Smith. Mr. Harris plans to produce the piece in November with Wallace Eddinger in the leading role.

MARRIED ON THE STAGE.

Minnie Reynolds, of Milwaukee, and Arthur Ellmore, a member of the Virginia Keating Stock company, were married at Madison, Wis., on July 29. The ceremony was performed on the stage of Fuller Opera House by Justice John C. Fehlandt.

FRANCES STARR BACK HOME.

Frances Starr, after seven weeks in Europe, returned to New York last Saturday on the *Campania*. She was accompanied by her sister, Mrs. Lena Gladwell. This was Miss Starr's first trip abroad, and she said she enjoyed it thoroughly.

TWO SHUBERT ENGAGEMENTS.

William Norris has been engaged by the Shuberts for the leading male role in The King of Cadonia, and the same firm, for the principal role in The Paradise of Mahomet, has engaged Adele Ritchie.

LIONEL BARRYMORE HOME.

Mr. and Mrs. Lionel Barrymore and their year-old daughter, Ethel, arrived in New York last Friday after a long stay in Paris. Mr. Barrymore has no definite plans for the future.

QUESTIONS ANSWERED.

F. HYNDS, Springfield, Mass.: 1. Hattie Williams was born in Boston, Mass. 2. We do not think Williams is a stage name. 3. We have no record of the event you mention.

MARY HAMILTON, Pittsburgh, Pa.: The name of the song you mention is "The Sheath-Gown Girl." We have no data to give in the way of biography in this case.

H. ALLEN, BOSTON: Some years ago THE MIRROR received the report of the death of a man of the name you mention. The report has not been verified, however.

CURRENT AMUSEMENTS.

Week ending August 14.

AERIAL GARDENS—Closed Aug. 7.
AMERICAN ROOF—Vaudeville.
ASTOR—Paid in Full—328 times, plus 2d week—9 to 16 times.
BIJOU—A Gentleman from Mississippi—353 times, plus 1st week—1 to 8 times.
BROADWAY—The Midnight Sons—12th week—87 to 93 times.
CASINO—James T. Powers in Havana—177 times—plus 1 to 7 times.
DALY'S—Billy—2d week—9 to 16 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—J. E. Dodson in The House Next Door—86 times, plus 1st week—1 to 8 times.
GRAND OPERA HOUSE—Vaudeville and Moving Pictures.
HACKETT—The Only Law—2d week—9 to 16 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Closed Aug. 7.
JARDIN DE PARIS—Follies of 1909—9th week—56 to 61 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Gay Hussars—3d week—12 to 18 times.
LIBERTY—The Florist Shop—1st week—1 to 7 times.
LYCEUM—Marie Doro in The Morals of Marcus—44 times, plus 7 times.
LYRIC—The Motor Girl—9th week—62 to 68 times.
MAJESTIC—Moving Pictures and Vaudeville.
MAXINE ELLIOTT'S—The Ringmaster—1st week—1 to 8 times.
METROPOLIS—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—matinees.
WEBER'S—The Climax—97 times, plus 5th week—33 to 40 times.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.

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CUES.

Frank De Mora is reported to have given up his contract for the Riverside Auditorium, Findlay, O., because of poor business. His wife has an engagement in California and he will join her there.

On the *Caronia*, which reached New York July 27, were Valli Valli, Adrienne Augarde, Louise Pounds, Thomas Reynolds and F. Lumsden Hare. Mr. Reynolds is to direct the rehearsals of A Dollar Princess for Charles Frohman.

Edwin T. Emery will begin an eight weeks' starring season at Los Angeles on Aug. 23, presenting a series of comic operas.

Edgar L. Davenport is resting at his place at Duxbury, Mass., after a forty-three weeks' season as leading man with John Drew. Mr. Davenport will resume his season with Mr. Drew at the Empire Theatre, Sept. 6, in Jack Straw, after which he will join Francis Wilson.

Chamberlain Brown has written an opera entitled The Social Stew, which will have its first performances on Friday and Saturday of this week at Annisquam, Mass.

NOTES OF THE STOCK COMPANIES.

The Paycen Stock company, featuring Rachel May Clark, is doing a record breaking business at Fort Scott, Kan. May B. Hurst, De Vere and De Vere and Milliard Reid have recently joined the company. The stock season will begin in September.

Joseph Greene, who was with the Eugene Walter play last season, goes back with The Wolf, playing the character of McTavish.

Frederick Sumner opened Aug. 15 as leading man with the No. 1 company presenting Clyde Fitch's Girls.

George Riddell and Allen K. Reeves, who recently closed with the Grand Stock company, Pittsburgh, Pa., have not contracted for next season.

Stage Director Harry McRae Webster is undetermined how he will dispose of his services next season. He has had several flattering propositions, but is in no hurry to decide.

Charles Abbe will again be seen as Joe Caffrey with Wilton Lackaye in The Battle, opening at Atlantic City Sept. 2.

Margaret Dills has closed with the Grand Stock company, Pittsburgh, Pa., and in New York. She has deferred signing a contract for next season owing to the illness of her mother.

Phillis Sherwood, who was with the Grand Stock company, Pittsburgh, Pa., has declined a stock engagement in Los Angeles, but is holding open two offers, one from the Liedlers, to play leading feminine role in The Man from Home and another from Mr. Frohman.

The Harry Davis Stock company closed at Pittsburgh, Pa., Aug. 7. Lillian Kemble left for her home in New York, where her father, who was formerly the manager of the German Theatre there, lies seriously ill. Miss Kemble has had many flattering offers for next season, but has put off signing any contract because of her father's precarious condition.

Mr. Ingersoll, who played a leading part with the Harry Davis Stock company at Pittsburgh, Pa., returned to the Chestnut Street Theatre Stock company in Philadelphia.

Ralph Stuart, who closed his engagement as the Grand's leading man at Pittsburgh, Pa., Aug. 25, opened at the Hackett Theatre, New York, Aug. 30 in Such a Little Queen.

Walter Edwards, second man at the Grand, Pittsburgh, Pa., rejoined The Lion and the Mouse company and will open at Newport News, Va., on Labor Day as John Burkett Ryder, a part he has had for three seasons.

Emily Melville returned to Brush Williams' Crescent Theatre Stock company, Brooklyn, N. Y., beginning her season on Labor Day.

ST. LOUIS.

The Opening Theatres—Delmar Closes—A Forecast of the Season.

St. Louis, Aug. 9.—Suburban's second week of Peter Pan, Marguerite Clark in the title role marked the first second week presentation of any production at that Summer house. In presentation, patronage and general excellence the last was a good repetition of the previous week. Miss Clark as Peter was charming. Miss McCaull as Wendy, Harry Fenwicke as the pirate captain, and Wilson Hummell as Smee continued their excellent work.

At Delmar's Musical House last week Frank Moulan was seen in The Chimes of Normandy. To Mr. Moulan's many admirers his portrayal of an entirely legitimate role, Gaspard, the mad miser, was a complete surprise in its excellence. It was pronounced a superb piece of character work. Miss Tasker as Germaine scored with her beautiful voice. Dorothy Webb as Serpolette was bewitching and sang sweetly. Carl Hardee did splendidly. William S. Stewart, the newly acquired baritone, has proven an acquisition indeed. This old piece is clean, melodious and fairly haunting in its airs and has seldom received a better production, this fact being not a little due to the ability of Frank Darling, Delmar's musical director. Patronage at this house continues excellent. This week Grace Van Studdiford supplanted Mr. Moulan in Robin Hood.

Lemp's Park last week offered Billy Allen's Musical Stock company in The Prince of Walla Walla to good patronage. Many new songs and dances lately introduced and nightly dancing contests were features.

Saturday evening, July 31, witnessed the disbanding of the superb Delmar Dramatic Stock company, an organization which so overtopped all past or present stock companies in St. Louis as to leave no comparison worth while. It was equal to any touring company that ever played St. Louis. The players left for New York to prepare for their season's under various managements. Mr. Goodwin, the closing star, goes to his home, thence to Europe to join his wife, Frances Ring, capable and well loved leading woman, plays under William A. Brady's management; Charles A. Millward, with Mrs. Carter; William McVay, at the New Theatre, New York; Thomas Meighan, for H. W. Savage; Frederick Paulding, opposite Miss Ring; Neill O'Brien and Bud Woodthorpe with Mr. Goodwin; Addison Pitt, stage director, will be with the Shuberts; George Farren with Liebler and Company, and Walter Thomas, Liebler and Company. This premature departure, due to Annie Russell's illness, which prevented her appearing in Mrs. Hobson's Second Choice, at Delmar, as was scheduled, is lamentable to St. Louis play lovers.

The Imperial will open 22 under the management of D. R. Russell, now of the Delmar Musical House. Combinations and not stock, as has been mistakenly supposed, will be produced.

Frank Tate, present manager of Forest Park Highlands Theatre, and of the New Columbia, which will open 9, featuring Orpheum Circuit vaudeville, will, it has been stated, have the general managership under the St. Louis Theatre Company of five theatres during 1909-10, the American, New Columbia, Grand, Imperial and Havlin's.

It has been stated that, ere leaving St. Louis, Wilton Lackaye assured O. Leonard, translator of New Lamps and Old, in which Mr. Lackaye appeared at Suburban Garden, that he wished the play as his starring vehicle after a touring season in The Battle.

The Olympic and Century open Sept. 5 under the management of Pat Short. A list of stars due at these houses during 1909-10 show David Warfield and Blanche Bates, Mrs. Fiske, George Arliss, Guy Bates Post, Maude Adams, Ethel Barrymore, George Cohan, Rose Stahl, Olga Nethersole, Herbert Kelcey and Effie Shannon and others of equal prominence.

The Grand Opera House opens about 15 with ten-twenty-thirty vaudeville. The American opens with Follies of the Day about the same date, and will offer dramatic and musical productions during 1909-10.

On Tuesday, 3, the "Times" will entertain six hundred orphans from nine institutions at a matinee performance of Peter Pan at Suburban Garden.

Naomie Von Achen, newfound singer of Delmar's concerts, continues her really brilliant success. Bandmaster Natiello predicts a great future for Miss Achen.

A new theatre will be erected by Daniel S. Fishell and Arthur E. Fishell, of St. Louis, and E. J. Carpenter, of New York, owners of the Princess Theatre Company. The new house, having a seating capacity of 1800, will be erected at great cost and will be a producing house, entirely unconnected with the Shuberts.

Edward E. Kidder, author of The Golden Garter, which will be presented at Suburban Garden this week, with Marguerite Clark in the leading role, is here rehearsing the production.

Immediately after the close of the Summer season Suburban Garden will undergo a rebuilding. Every building excepting the cafe, which will be enlarged to a hotel, will be razed.

Judge George Williams Wednesday refused to appoint a receiver for the Delmar Amusement Company and action brought by Charles A. Powers, local attorney for Nat C. Goodwin, the comedian, who closed at Delmar last week, was lost. A part of Mr. Goodwin's last weekly salary was garnished by William Althers, proprietor of the pony track at Delmar, who alleged Goodwin rode one of his ponies until the animal became overheated and died.

On Saturday 7 the Oppenheimer Brothers will retire from the management of West End Heights. Vaudeville will be discontinued and motion pictures will hold forth at the pavilion.

The American opening 15, under the management of John B. Fleming, last season manager of the Grand, will present Lillian Russell, Vara Kendall, Pauline Hall and other stars as prominent during the season.

FREDERICK LOUIS DOYLE.

PITTSBURGH.

Summer Stock Disbands—Nixon Will Offer The Climax—Notes.

PITTSBURGH, Aug. 9.—The Harry Davis Stock company ended its season of nine weeks at the Grand on last Saturday night, when all of the members of the company bade farewell to the audience, and as this Summer enterprise was so successful Manager Harry Davis announces that it will be tried next season. The vaudeville season began to-day at this house, and two performances will be given daily instead of the continuous.

The Cozy Corner Girls entertained a good sized audience at Harry Williams' Academy to-day with two musical burlettas—Boom and From Broadway to Atlantic City, and a good olio bill.

On next Monday night the Nixon will commence its regular season, when Joseph M. Weber will present The Climax, by Edward Locke, who was formerly a resident of this city, being associated with a local newspaper.

The Duquesne is undergoing extensive alterations and improvements, and its owner, Mr. Jackman, will not announce its policy. It is rumored that it will be one of the Morris' vaudeville circuit.

The Alvin is being beautified for the Shuberts under the efficient supervision of Resident Manager W. B. Merrill, and that means it will be rightly done.

George R. Allison, the popular treasurer of the Nixon, is spending his vacation at Atlantic City accompanied by his wife.

ALBERT 3. L. HEWES.

BALTIMORE.

A Lone Melodrama the Week's Offering.

BALTIMORE, Aug. 9.—The Workingman's Wife is the title of the melodrama presented at the Holliday Street. It is given by a very good cast and the indications are that the business for the week will be satisfactory.

SANGER AND JORDAN'S OFFER.

Sanger and Jordan offer to lease, at very moderate royalties, for stock, tour or repertoire, Hearts Aflame, Zira, Brown of Harvard, The Genius, The Powers That Be, Genesee of the Hills, When Knighthood Was in Flower, The Prince Chap, The Love Route, Dorothy Vernon of Haddon Hall, The Sign of the Cross, The Man from Mexico, My Friend from India, If I Were King, Sky Farm, The Silver Girl, The Easterner, A Parlor Match, Raffles, and Our New Minister. Sanger and Jordan's office is in the Empire Theatre Building, 1430 Broadway, New York.

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THE RECORD OF DEATHS.

Wilbur Fiske Barrell.

Wilbur Fiske Barrell (Carl Rudolph), a once well-known actor and singer, died at his home, 346 Gates Avenue, Brooklyn, N. Y., last Sunday, of Brights disease. He was sixty-nine years old and had been in bad health for several years.

During his stage career Mr. Barrell was one of the most popular and best known minstrel tenors in the country. He had sung with Billy Emerson and E. M. Hall, and through New England with Morris Brothers. He was a member of the San Francisco minstrels at 829 Broadway, during that companies best days. For a time he was a member of the Keep It Dark company, and for eighteen years he was with Concross in Philadelphia. At other times he was with Burch, Wombold and Backus, and with the organization of Barlowe, Wilson, Primrose and West. His last engagement was with Pat Rooney, during that star's last season on the stage. He retired fifteen years ago, but has always kept in close touch with theatrical affairs.

He leaves five children, one of whom, Mary A. Barrell, is a member of The Beauty Spot company. Others are Joseph E. Barrell, Elena M. Barrell, Mrs. Sally A. Peters and Anna Barrell. The funeral will be held this (Tuesday) afternoon at 2 o'clock.

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Arthur G. Cambridge.

Arthur G. Cambridge, a pioneer dramatic agent of Chicago, died after a brief illness from heart failure at Rosary Hill Home, Hawthorne, N. Y., on Aug. 3, aged sixty-nine years. Mr. Cambridge had recently brought his wife East to the home for treatment for cancer and it was while visiting her he was stricken fatally. He was born at Hopkinsville, Ky., on April 10, 1840. At an early age he became manager of a theatre in Montreal, Canada, and successively managed the tours of William J. Florence, Lotta, Lucille Western and other celebrities. He retired from active life in 1906 because of illness.

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John Ayres.

John Ayres, for many years a superintendent of theatres in New York city, died on Aug. 2 in his home, No. 272 New York avenue, Newark, N. J. He was born in Boston in 1842, and was associated with the Barnicoat Volunteer Fire Company, of that city. He served in the civil war and for many years was a chief steward on ocean steamships sailing from this port. In 1893 Mr. Ayres became connected with the Union Square Theatre, and was made superintendent in 1895. In 1906 he was interested in the moving picture business and afterward was made general inspector of the Keith and Proctor theatres in New York city and Newark. He is survived by a widow, several brothers and sisters, and a daughter.

Arno Hilf, instructor of violin at the Leipsic, Germany, Conservatory of Music, died at Leipsic on Aug. 4, in his fifty-second year. He succeeded Brodsky after teaching at the Conservatory of Moscow.

Charles Noyes, who as Brother Ambrose was prominent in the educational work of the Christian Brothers' College for twenty-one years, died in St. Louis on Aug. 4. He was an author, poet and playwright.

William H. Newborough, a conductor of amateur theatricals, committed suicide by inhaling illuminating gas at his apartments in York, Pa., several weeks ago. He was discovered in an unconscious state and removed to the city hospital, where he died soon after. His body was taken in charge by the Improved Order of Owls, No. 1, and buried in their plot in that city. The deceased was fifty-nine years of age and a resident of York for the past ten years.

Mrs. Mary Muldoon, the mother of the late William F. Carroll, a comedian known during his professional career as "Irish Billy" Carroll, died in Philadelphia, Aug. 3, aged eighty-one years. William F. Carroll was the author of My Aunt Bridget and Widow Dooley's Dream, two of George W. Monroe's starring vehicles, in both of which he played Irish comedy roles in Mr. Monroe's support.

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THE MOTION PICTURE FIELD

REVIEWS OF NEW FILMS

PATHE, BIOGRAPH AND EDISON LEAD IN THE WEEK'S PRODUCTIONS.

Kalem Company Also to the Front with an Exceptional Film—Selig's Issue Excitingly Interesting—Essanay Comedy Has a Model Plot—Vitagraph and Urban Issues of Good Quality.

The leading films of last week came from the Biograph, Pathe and Edison companies. The Pathe film d'art, Tragedy of Meudon, is a powerful production, almost perfect in construction and acting, and the star Edison issue, Prince and Pauper, has elements of excellence not to be denied, but probably the most exceptional merit, for various reasons more fully explained in the reviews, is to be found in Biograph's Mended Lute, an Indian drama that is almost a classic. The Kalem release, Traced by a Kodak, deserves strong commendation, as do also Biograph's Strange Meeting, Pathe's Theily's Heart and Edison's Lochinvar. Other films entitled to special mention are Selig's Before the Mast, Essanay's Much Ado About Nothing, Urban's Turning Point, and Vitagraph's Bugle Call and A Woman's Way.

A Strange Meeting (Biograph, Aug. 2).—There is a powerful moral in this film story and it is helped along wonderfully by the apt Biblical quotations which are interpolated as subtitles. Acted, as all Biograph pictures are, with intelligent feeling and produced with appropriate scenery, the film is one that will attract wide attention. There is, however, one fault to find with the picture—it lacks in smooth continuity. The story jumps from one scene to another with lapses of intervening time without sufficient subtitles or connecting scenes to carry along the narrative. It is like a novel with different chapters omitted. Briefly, the plot is that of a young pastor of a mission church in a large city who is called to a low dance hall to rescue a boy for his mother. Here he meets a young woman who is impressed by the words of good advice he addresses to the frequenters of the place. Later the girl participates in the robbery of the pastor's apartment. He discovers her in the act, but refuses to have her arrested. To her brain, dulled by the life she has led, gradually comes the thought of a better life and she returns to the pastor to restore his stolen watch. The next scene finds her repentant in the mission, and to her and to the young pastor is revealed the fact that they love each other. The girl's soul is saved, but there is a doubt whether her regeneration is due to her recognition of God or her love for the pastor. However, the reformation is none the less commendable.

Fantastic Heads (Pathe, Aug. 2).—In this colored magic picture there is more than the usual ingenuity and novelty displayed in producing odd effects by means of double printing. Living heads are made to appear as if they gradually enlarged to enormous size without a corresponding increase in the size of the body.

The Butler's Trick (Pathe, Aug. 2).—A very neat comedy is ended abruptly in this film just as it is becoming most interesting. A man and wife leave home suddenly, each going to a separate destination. This mistake is managed none too skillfully, but let that pass. When they are gone the butler rents out the apartment to a newly married couple, who occupy the most of their time kissing each other. In the midst of this osculatory feast the first husband returns and, seeing the Mrs. Newlywed in his wife's gown, thinks he has caught his wife in love with another man. Then the wife herself returns, and just as we imagine she is to be misled in a similar way about her husband all four people are brought together, and the trouble ends with the disgrace of the butler.

When the Flag Falls (Lubin, Aug. 2).—The Lubin producers have gone to considerable pains in this picture to give us an elaborate Revolutionary story, but the production falls down in certain important scenes and is acted with little or no ability. One cannot help thinking if Mr. Lubin would employ fewer players but of a higher class he would get better results, and it would not cost him any more money. The leading woman, especially, in this picture is painful to contemplate. She is absolutely without feeling in her work, although she tries hard enough. In one scene she is drawing the bullets from the rifles with which her lover is to be shot "when the flag falls." For all the interest she takes in the operation she might as well be engaged in drawing out olives from a bottle with a hatpin. Her lover is a Continental soldier carrying a message from General Washington to General Sigel. By the way, how did General Sigel get himself mixed up in the Revolution some decades before he was born? While carrying this message the lover is captured by the British and taken to a camp consisting of two new but lonesome tents, where he is condemned to be shot. The girl ingratiates herself into the confidence of the British commander and gets access to the loaded rifles. When the lover is fired upon he simulates death and the British very kindly refrain from examining him, so that the girl is able to carry him off like so much slaughtered beef in her buckboard, whose light wheels would surely have been a curiosity in Colonial days. Anyhow, he delivers the message and receives the praise of his superiors.

The Bugle Call (Vitagraph, Aug. 2).—This story is one of the Rebellion, and in it a skirmish takes place that is quite realistic. The bugler of the company is early attacked with cowardice and would desert. He buys an old coat from a negro with the intention of running away, but he is stopped in time by the thought that comes to him of his parting with his sweetheart, when she told him to be brave. This is shown in a vision. The next moment there is a call to arms, he blows the call on his bugle and the company marches away to meet the enemy. In the skirmish the bugler is wounded in saving the flag. His girl at home reads the news in the papers and hastens to the front, where she finds him convalescent in a hospital.

The Truant (Vitagraph, Aug. 3).—This is an exceedingly laughable picture, both in story and the manner of its handling. A bad boy, to get even with his father, sets all the clocks back and the old gentleman is late to work, losing his job. He traces the matter to Willie, and that young scamp, anticipating chastisement, fortifies himself where he thinks the attack will be strongest. He loads up his hip pocket with an assortment of spikes and other hardware, which prove decidedly distressing to papa when the parental hand descends on that portion of Willie's anatomy. When the father's employer hears all about it he gives the old gentleman back his job.

The Prince and the Pauper (Edison, Aug. 3).—This film has been looked forward to with much interest, because it has been produced by arrangement with Mark Twain and the leading dual roles are taken by Cr. Spooner. Although we assume that our readers are familiar with the story we give it briefly, as it is condensed in the pantomime. The pauper boy at the gate of the royal palace is rescued from a crowd by the prince. The two discover that they look wonderfully alike and the prince proposes changing costumes. Disguised as the pauper the prince goes out into the city and is abused and whipped by the brutal father of the pauper. A friendly citizen rescues him, but the father regains possession of him and he is carried away to his hovel. In the meantime the king dies and the pauper is about to be crowned king when the young prince, who has again been rescued, returns to claim his own. In spectacular settings and costumes the production leaves nothing to be desired. The stage management is also skillfully handled and the acting is intelligent even if it is lacking in anything that approaches subtle pantomime. Miss Spooner is good but by no means exceptional, and could no doubt do many times better with more pantomime experience. Nevertheless the film is a notable one and marks a long step upward by the Edison people. One of its most pleasing features is a short introductory pose by Mark Twain himself.

The Sentinel on Duty (Gaumont, Aug. 3).—This is a war picture of Napoleonic times. A young soldier in leaving his parents sets his watch by the old family clock. This clock has a big pendulum with an erratic swing, caused probably by the fact that many pieces of film have been cut out of the scene to shorten it, the "jumps" having a weird and wonderful effect on the swing of the pendulum. When the soldier is on duty at night as sentinel a party of the enemy creeps up and shoots him. At that moment at home the old clock stops and the father and mother take it as an omen that their son is dead. With the exception of the distracting pendulum referred to, the picture is impressive.

The Morning After (Gaumont, Aug. 3).—This amusing and well acted comedy tells of a man who has dined too well the night before and his valet recommends that he seek a doctor. The patient starts out to find a physician, but each one he calls on refuses to prescribe. One is an ear specialist, one doctors only ladies, another is an expert with lunatics and so on. At last a veterinary surgeon gives him a glass of water, which was all he needed, and his troubles are over.

The Turning Point (Urban, Aug. 4).—An exceedingly strong temperance lecture is given in this film, which is beautiful scenically and well acted, except possibly when the leading woman goes through too many extravagant postures when she is supposed to be an exhausted wanderer on a highway. The characters are French peasants who stop at an inn for wine. Here one of the men drinks not much, falls asleep and has a horrible vision of becoming crazed by drink, murdering his father and going to prison for life. He is so impressed by the dream that he vows never to err again.

Stripping a Forest in Winter (Urban, Aug. 4).—Very entertaining and instructive is this industrial scenic film, showing modern logging methods said to have been secured in the forests of Canada. The great logs, as they slide down the chutes into the water, produce highly interesting and realistic effects.

Much Ado About Nothing (Essanay, Aug. 4).—The plot of this comedy picture is constructed with considerable ingenuity and the entire action dovetails admirably. There are certain situations which it would appear might have been handled with better effect, but, on the whole, the picture has so many cleverly managed humorous scenes that criticism is disarmed. It is a picture that is immensely pleasing. It has, however, no resemblance to Shakespeare's comedy, except in title. The wives of two men living in different houses present their photographs to their husbands. The two men lunch at the same restaurant and by mistake exchange overcoats. When they arrive home at night, each wife discovers the portrait of a strange woman in what she supposes is her husband's coat pocket. In both instances the discovery might have been more plausibly contrived. The fun commences when each wife starts on a hunt for the other woman. At last they meet and recognize each other by the photographs. The fight that follows lands them in the police station, where all is cleared up when the husbands arrive.

The Mustard Plaster (Essanay, Aug. 4).—The rough comedy of this picture would have been more plausibly humorous if the alleged comedian who put the mustard plaster on his chest to cure a cold, had not thought it necessary to tell the camera in pantomime and grimace each thing he intended to do before doing it. The doing of the several actions would have been sufficient. The mustard plaster becomes so hot that he tries to cool off on a cake of ice, and under a sprinkling cart, in a cold storage room and in other ways.

Theliys' Heart (Pathe, Aug. 4).—Too high praise cannot be bestowed on the artistic excellence of the studio staging of this magnificent production. The scenes are laid in ancient Rome and tell the story of the love of the maiden Theliys for Ithis. The father of Theliys bestows her hand on the wealthy Cycion, but though forced to go with him, she refuses him her love and he gambles her away to a masked visitor who turns out to be the female whose place in Cycion's heart she had taken. By this woman Theliys is condemned to die, but her executioners take pity on her and leave her tied to a tree where Ithis finds her and the two lovers are reunited. The last forest scene is something of a comedown from the classical scenes preceding it, but the picture otherwise is strongly acted and presented.

The Mended Lute (Biograph, Aug. 5).—For high dramatic quality and poetic tone this film is probably the best Indian picture ever produced. It proves that wild and woolly melodrama is not the only way nor is it the best way to handle an Indian subject. Without exaggeration it may be said that this film bears about the same relation to many past Indian pictures as Longfellow's Hiawatha bears to a redskin dime novel. In The Mended Lute artful stage management and story are in admirable harmony. The costumes are accurate and the scenes in the wilderness are splendidly chosen. The story is of the Dakotas when that Indian race occupied the Central West. An Indian maiden is given by her father to a favorite warrior, although she is in love with a young brave. She escapes from the warrior and joins the disconsolate brave. Together they flee from the warrior and his followers, who pursue in canoes, furnishing the most thrillingly realistic canoe chase the writer has ever seen. But at last they are captured and are to be put to the torture. The young brave, with true Indian stoicism and fortitude, submits to the slashing of his breast by his captor without a tremor, his conduct being such that the warrior is forced to admire his courage. In recognition of this bravery the warrior cuts the bonds and frees the prisoners, telling them to go and be happy. Then he proudly slashes his own breast to show that he too knows no fears and, taking from his head an eagle's feather, he places it in the head of the young brave. The slashing of the flesh might, under other circumstances, have been too gruesome for picture exhibition, but as seen here it is only intensely impressive. Had either Indian struggled and squirmed, as some producers would have had them do, it would have been vastly different, which illustrates, for one thing, the long lead that the Biograph has taken over many of its contemporaries.

She Would Be An Actress (Lubin, Aug. 5).—Devoid of pretty much everything that goes to make up a laughable comedy picture, this film scarcely has excuse for existence. The conduct of the husband of the would-be actress is so cowardly and inconsistently helpless all through the film while his wife is preparing to leave him for the stage, that we cannot credit his sudden violence at the end, when he throws her admirer out of a window and drags her off home with him.

His Little Girl (Lubin, Aug. 5).—There is one good idea in this comedy, but it has been done before and in this case is too long drawn out and is not consistently constructed. Men with grown-up daughters do not send them to be taken care of by lonely bachelors. The bachelor in this film naturally imagines that the girl consigned to his care is a baby and he buys loads of toys for her pleasure. The toys come in handy later on after he has married the girl and they have a baby of their own.

Before the Mast (Selig, Aug. 5).—There is melodrama to spare in this picture, which is realistic in a scenic sense, but is not so much so in the details of the story nor in the acting. A captain of a sailing vessel wants to marry a fisherman's daughter and has the support of the girl's father, who locks her up when she refuses. Her lover, employed in a lumber yard, effects her release and the two are wed. Then the captain in revenge kidnaps the young husband and takes him to sea, but he jumps overboard and is rescued in a small boat, making his way back home where he arrives in time to confront the captain, who has returned ahead of him and who slinks away at sight of the man he has wronged. The young husband's struggles when kidnapped are dragged out too much. Men in their senses do not rave and squirm and struggle interminably when overpowered by superior force and also when they are dragged, as this one was, their backs show the welts of the blows.

Tragedy of Meudon (Pathe, Aug. 6).—A powerful picture is this film d'art produced and acted with all the convincing semblance of reality that has made these high quality Pathe subjects so justly famous. The story is based on the insane jealousy of a mother toward her son's young wife. The man is a butcher and the mother has evidently been his cashier and assistant. When she sees the young wife usurping her position her fury leads her to murder. The victim's body is found and with it the butcher's knife, leading to his conviction of the crime. Before he is executed the mother, who has become paralyzed, confesses her guilt and he is saved. Then she has another stroke and dies in the presence of the officers who have come to arrest her. One weak point in the story is the promptness of the authorities to release the prisoner on the mere letter of confession before the confessed murderess has been confronted or even arrested.

Lochinvar (Edison, Aug. 6).—The romantic effect of this sumptuously produced picture telling of the success of young Lochinvar in capturing his bride would have been enhanced perhaps if it had been acted with more feeling and not merely walked through by the players employed. By "feeling" we do not refer to meaningless gestures, but to pantomimic action and expression that convey ideas, and we are encouraged to point out this defect in Edison pictures because that company is exhibiting otherwise very praiseworthy endeavor to produce films of merit.

The Tobacco Edict (Edison, Aug. 6).—It is difficult to understand just why this picture was produced. Beyond a few costume poses of old Dutch characters in early Colonial times it has no interest. The mere meeting of the burghers at the Governor's door to smoke defiance in his face because of his edict against tobacco is scarcely sufficient for a motion picture, however good it may be for a painting. The addition to the old story, as interpolated, to the effect that the reason for the edict was that the Governor's wife forbade him smoking, is of no assistance in making the film worth while.

Traced by a Kodak (Kalem, Aug. 6).—This is an exceedingly pretty and satisfying picture, and has met with warm praise and applause. It is distinctly one of the gems of the season. It is a story for children, but the grown-ups find it interesting also. A pretty little girl has a birthday and among other presents her father gives her a pony and cart. As the father is taking a Kodak picture of the group of little people a Gypsy wanders into the grounds and his face is snapped with the rest. He sees the pony and the next day comes around and steals it from the barn. The little girl has caught a glimpse of him and recognizes his face as the same one in the picture. Creeping away from home, she tries to find the Chief, and a big policeman who picks her up, helps her, with the result that the Gypsies are arrested and the pony recovered.

A Woman's Way (Vitagraph, Aug. 7).—Although this is a singularly ragged film in construction, the scenes being badly put together, the story nevertheless has strong interest, which might have been enhanced by more clever handling. An old fellow dies leaving a will by which his property is to go to a nephew and niece, who are personally unacquainted. If they fail to marry each other the property goes to charity. The young man rescues the girl from a street accident and falls in love with her, but he does not learn who she is. When he hears the condition of the will he refuses to comply with its terms, not realizing that the girl he loves is the one named in the will. Later he falls ill and she nurses him and he marries her, all the time ignorant of her identity. But he finds it out all right in the end and everybody is happy.

"SPECTATOR'S" COMMENTS.

There are serious drawbacks to the rule that prevails among the motion picture manufacturers that all reels of films shall approximate 1,000 feet. The effect of this practice operates adversely in two directions. It frequently induces film makers to pad out their stories in order to make them use up more film, and padding is bad in any kind of literature. It is bad enough in the press, but it becomes actually offensive in a motion picture. In the other direction the 1,000-foot rule often requires the cutting down of a film, so that points essential to the proper telling of the story are omitted. Whole scenes are left out, subtitles are dropped and often important action is reduced to the merest suggestion. The worst of it is that the stories that are made to suffer from cutting are quite apt to be the best stories. Think of mutilating a Pathe or a Biograph masterpiece to get it into 1,000 feet of film, when perhaps 50 or 100 extra feet would round out the story to perfection! However, there is little hope of a change in the direction of elasticity. The commercial exigencies are such that uniformity of reels must largely prevail and in the meantime art suffers.

* * * *

Illustrated poems, lectures or travelogues are valuable additions to motion picture programmes, especially in houses attracting the more intelligent class of patronage, but there is vast room for improvement in the character of these lectures as well as in some of the slides and in the ability of some of the readers employed. In a recent series of slides used to illustrate the poem, "Paul Revere's Ride," in the Keith and Proctor houses, the most of the slides were reproduced from old paintings or engravings and were therefore appropriate in character, although rough in appearance, but two of the scenes were distinctly out of place, being photographs of modern scenes in Boston. Could anything be more incongruous? In the Union Square house the poem was quite well read and was liberally applauded, but in the Twenty-third Street house the reader was so fearfully bad that the poem was a torture. The lectures often need editing. In one of them recently the personal pronoun "I" was used frequently as if the reader himself had seen the things he was describing. In another regarding immigration, statistics of 1907 were quoted and referred to as "last year." Frequently assertions are made in the lectures that are not supported by facts, showing that they have been prepared by some one not up on his subject, as for instance, when certain peculiarities of a tribe of American Indians were attributed to all American aborigines. There is room for intelligent endeavor in the preparation of illustrated lectures for moving picture houses, and we may expect to see the want properly filled ere long.

* * *

At the American Roof last week an excellent motion pictures film showing Louis Bierlot in flight in the monoplane in which he crossed the English Channel, followed by what were alleged to be scenes in England after he landed, was featured as a regular act. It was represented that the actual flight of Bieriot leaving France on the perilous trip was shown, but although the picture shows the monoplane flying away to sea it is doubtful if it was taken at the time named. Bieriot made his flight very early in the morning—to early, it is believed, for motion picture photography. However, the picture is interesting and shows that special feature films may be used as regular acts in the bills of high class vaudeville houses, but there should be no deception about them. Feature pictures of this kind are good enough to stand on their own merits.

THE SPECTATOR.

To Motion Picture Advertisers

Advertisements intended for the next issue of THE MIRROR, which will contain many added Motion Picture Features, should be in this office by Saturday, August 14.

The Two Pigeons (Pathe, Aug. 7).—This is a beautifully colored film and is strong in dramatic action, although the plot is somewhat threadbare. A young woman quarrels with her husband and deserts him for a more wealthy rival, but she soon learns that she is to have rivals of her own and she abandons her new protector, wandering through miles of weary country until at last, hungry and her fine clothes in tatters, she re-enters her old home, where her forgiving husband opens his arms to receive her.

Arabian Pilgrimage (Pathe, Aug. 7).—This scenic film shows views of a pilgrimage to Mecca, including dances by the dervishes and other interesting features.

Baby Is King (Urban, Aug. 7).—Very amusing and with a little child actress, a mere tot, of charming ability, this picture is highly pleasing. Everybody in the family is eager to do things and buy things to please the baby, the last extravagance being when the baby wants a donkey and cart she has seen in the street and is allowed to take it home and put into the parlor.

The Hidden Treasure (Urban, Aug. 7).—This picture is more cleverly acted than the plausibility of the plot would warrant. Scenically it is superb. A poor workman with a little boy learns that a relative has died leaving him his house, in which there is believed to be a fortune concealed. He makes a painfully feeble attempt to find the treasure and then goes out and gets a job, falls in love with his employer's daughter and, because he cannot have her, goes home and tries to hang himself. He ties the rope to a nail in the ceiling and when he kicks the chair out from under his feet his weight in dropping pulls off a plank and the treasure is revealed.

LICENSED FILM RELEASES.

Aug.	9.	(Bio.) They Would Elope. Com.	572 ft.
"	9.	(Bio.) Mr. Jones' Burglar. Com.	388 "
"	9.	(Pathe) Satan's Smithy. Fantastic	472 "
"	9.	(Pathe) Charity Rewarded. Comedy	476 "
"	9.	(Lubin) Drunkard's Child. Drama	905 "
"	9.	(Lubin) The Newest Woman. Comedy	215 "
"	10.	(Edison) Apprentice Boys at Newport Naval Training Station. Novelty	216 "
"	10.	(Edison) A Coward. Drama	784 "
"	10.	(Gaumont) (Kleine) Dust in His Eye. Comedy	400 "
"	10.	(Gaumont) (Kleine) Retaliation. Drama	214 "
"	10.	(Gaumont) (Kleine) Cyclist's Horn. Trick Comedy	347 "
"	10.	(Vita.) Princess Nicotine. Novelty	392 "
"	10.	(Vita.) For His Sweetheart's Sake. Drama	570 "
"	11.	(Pathe) Pompey's Dream. Col. Comedy	525 "
"	11.	(Pathe) The Sacrifice. Drama	397 "
"	11.	(Essanay) A Maid of the Mountains. Drama	950 "
"	11.	(Gaumont) (Kleine) Laurels. Historical	447 "
"	11.	(Gaumont) (Kleine) A Long Reach. Trick Comedy	500 "
"	12.	(Bio.) The Better Way. Drama	990 "
"	12.	(Selig) The Leopard Queen. Drama	1000 "
"	12.	(Lubin) Unexpected Guest. Drama	890 "
"	13.	(Kalem) Out of Work. Drama	807 "
"	13.	(Edison) The Price of a Soul. Drama	558 "
"	13.	(Edison) Furnished Rooms to Let. Comedy	424 "
"	13.	(Pathe) Trip to Jupiter. Col. Fantastic	623 "
"	13.	(Pathe) Cigar Butt Pickers in Paris. Scenic	361 "
"	14.	(Gaumont) (Kleine) The Foxy Farmer. Com. Drama	397 "
"	14.	(Gaumont) (Kleine) Peddling Shoes. Comedy	287 "
"	14.	(Gaumont) (Kleine) Why She Didn't Marry. Comedy	234 "
"	14.	(Pathe) The Wild Ass's Skin. Drama	981 "
"	14.	(Vita.) The Obdurate Father. Drama	400 "
"	14.	(Vita.) The Gift of Youth. Novelty	535 "
"	16.	(Bio.) With Her Card. Dramatic	1000 "
"	16.	(Lubin) How Brown Got Married. Comedy	680 "
"	16.	(Lubin) The Hungry Actor. Comedy	235 "
"	16.	(Pathe) Heroic Father. Col. Drama	672 "
"	16.	(Pathe) Cold Plunge in Moscow. Scenic	246 "
"	17.	(Vita.) Liberty for An Hour. Drama	355 "
"	17.	(Vita.) The Judge's Whiskers. Comedy	591 "
"	17.	(Gaumont) Little Drummer of 1792. Drama	497 "
"	17.	(Gaumont) Cobbler and Millionaire. Drama	427 "
"	17.	(Edison) Simple Home Dinner. Comedy	
"	17.	(Edison) Far from the Madding Crowd. Comedy	
"	18.	(Essanay) Wonders of Nature. Scenic	1000 "
"	18.	(Urban) The Strikers. Drama	567 "
"	18.	(Urban) Building Barrels. Industrial	400 "
"	18.	(Pathe) Elastic Transformation. Col. Trick	295 "
"	18.	(Pathe) Two Lovers and a Coquette. Comedy	567 "
"	19.	(Bio.) His Wife's Visitor. Comedy	526 "
"	19.	(Bio.) Mrs. Jones' Lover. Comedy	467 "
"	19.	(Lubin) Measure for Measure. Drama	965 "
"	19.	(Selig) Yellow Jacket Mine. Drama	1000 "
"	20.	(Kalem) Queen of the Quarry. Drama	690 "
"	20.	(Kalem) Dog Circus Rehearsal. Comedy	170 "
"	20.	(Pathe) Doomed. Col. Drama	836 "
"	20.	(Edison) The Web of Fate. Drama.	
"	20.	(Edison) 'Tis Now the Very Witching Time of Night. Comedy	
"	21.	(Pathe) Rover Turned Santa Claus. Drama	417 "
"	21.	(Pathe) Getting Even With Everybody. Comedy	544 "
"	21.	(Urban) The King's Protege. Drama	647 "
"	21.	(Urban) Up the Mountain from Hong Kong	287 "
"	21.	(Vita.) Way of the Cross. "High Art" Drama	980 "

BIOGRAPH FILMS

Trade Mark

Released August 9, 1909

Trade Mark

THEY WOULD ELOPE

An extremely funny farce comedy, showing how a young couple, misconstruing the attitude of papa, participate in one of the most strenuous elopements to be married, while the folks at home, who have read the note left behind, are preparing to give them a right royal welcome instead of pursuing them.

Length, 572 feet.

JONES' BURGLAR

Our friend, returning late from the club, finds a burglar trying to effect an entrance into his house. Jones helps the burglar in and then holds him up, thereby posing as a hero, saving himself from Mrs. J.'s ire.

Length, 388 feet.

Released August 12, 1909

THE BETTER WAY

A Beautiful Story of Puritan Times

No period was more poetic and afforded material for romance than the days of the Puritans, and this Biograph subject is a faithful portrayal of the quaint manners, honest character and picturesque costumes. The story is that of a Puritan girl who, to help her poor mother, consents to marry an honest, tender-hearted old Squire, rejecting the young man whom she imagines she really loves. The young lover persistent, however, she is almost induced to run away with him, and in fact abetted by the Squire, who, regarding his age, would make the sacrifice. But she is suddenly awakened, and realizing her lover's true character, halts before it is too late.

Length, 990 feet.

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PICTURE SHOWS ON U. S. WARSHIPS.

That moving pictures are rapidly being recognized as a very important and valuable factor for educational and amusement purposes is clearly shown by the recent action of the United States Government in this direction. The Kleine Optical Company, through its Boston office, has received orders to supply film service to the navy for the instruction and entertainment of the officers and men while on a prolonged tour of duty off the Southeastern coast. As the battleships make certain points they will receive and return shipments of films, taking on at each landing a sufficient supply to furnish ample and varied education and amusement until opportunity offers to secure another change of pictures.

The battleship Vermont has the distinction of being the first warship to introduce motion pictures for the benefit of its officers and men. It is one of the largest battleships afloat and holds the championship record for target practice and gunnery.

When one stops to consider the vast field covered by the splendid assortment of educational films produced by Urban, Eclipse and Gaumont and the realistic, scenic and industrial subjects released by Pathe and the host of patriotic, historical, travelogue and other pictures available from the selections offered by Edison, Kalem, Biograph Company, Vitagraph Company, Selig, Essanay and Lubin, it will be readily seen that a most thorough and valuable form of education as well as amusement is placed within the reach of all.

We look to see the time when every military post and every school and college in this country will have at least a weekly change of motion picture instruction, and it is safe to say that the audience will eagerely and readily absorb the knowledge thus imparted. The idea is certainly a very happy one and the Kleine Optical Company is to be congratulated on having been selected to furnish this service to the government.

Motion Picture Plays Wanted

Readers of THE MIRROR: If you have a good idea for a motion picture play, comedy or drama, write a synopsis of the story in from 350 to 500 words and submit to our scenario department. We pay from $10 to $100 for stories for motion picture production. Write for information.

ESSANAY FILM MANUFACTURING CO.

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VITAGRAPH "HIGH ART."

The next "high art" film of the Vitagraph will be issued Saturday, Aug. 21, and is entitled The Way of the Cross. Vitagraph "high art" films are attracting wide attention and this one is said to be of special excellence.

NEXT

Sept. 4

FILM ISSUE

OUR GREAT SCENIC PICTURE

"WONDERS OF NATURE"

IN THE TWIN FALLS COUNTRY SOUTHERN IDAHO

(Length Approx. 1,000 feet)

The Greatest Scenic Picture Ever Made

Photographically Perfect

Ready Wednesday, Aug. 18

ESSANAY FILM MFG. CO.

62 No. Clark St., Chicago, Ill.

HUGH D. M'INTOSH COMING TO NEW YORK.

S. T. King, who is the personal representative in America for Hugh D. McIntosh, received a cablegram last week, Saturday, from Mr. McIntosh stating that he had sailed on the Lusitania and would be in New York this week. Mr. McIntosh has several important matters under consideration and will remain in New York only long enough to acquaint himself with the situation, after which he will proceed to Australia to look after his large interests in that country. It is expected that Mr. McIntosh will soon arrange to make his general headquarters in New York, where he will manage several enterprises in conjunction with his American representative, Mr. King.

A FEW SLIDES AND SONGS.

The slides that are being shown with the Witmark child song, "Could You Love a Little Girl Like Me?" are wretched affairs and should be replaced.

"You've Got Me Going, Kid," from the new house of Laemmle is a hit in picture houses and the pictures by Lovi are bright and snappy.

The Witmark song, "Hello, Mr. Moonman," although rather pleasing is marred by the horrible collection of old slides that are used. A more weird and wonderful assortment of moons was never before gathered in one lot.

The Harstn slides for the song "Pretty Soft for Me," are not up to the standard, but they are better than the song, which has nothing to recommend it.

NEW VITAGRAPH DIRECTOR.

W. B. Ranous, for a long time chief director for the Vitagraph company, has resigned to accept a similar situation with the Centaur company, an independent concern in which it is understood Mr. Ranous now has a stock interest. He is succeeded in the Vitagraph studios by William Phillips, who has been with the company for some time. Mr. Phillips is an accomplished pantomime actor of the new school, and his work has called for special praise in THE MIRROR on numerous recent occasions.

HOWE IN BALTIMORE.

The New York Hippodrome Travelling Festival, consisting of Lyman H. Howe's moving pictures, is seen at Ford's, in Baltimore, and a most delightful and instructive entertainment is given. Notwithstanding the warm weather, the theatre is crowded at every exhibition. The theatre looks very attractive since its renovation and evidences the large sum expended upon it.

CHICAGO PERSONALS.

William H. Swanson, of William H. Swanson & Co., Chicago, is critically ill in a Chicago hospital. Mr. Swanson recently resigned as president of the National Association, receiving a handsome loving cup from the members.

Harry Spoor, brother of George K. Spoor, is representing the firm and the Essanay Film Company in London, Eng.

NEXT ISSUE OF "THE MIRROR."

The next issue of THE MIRROR will contain many added moving picture features including special information from THE MIRROR'S army of correspondents. Advertising and other matter intended for this issue should reach the office of THE MIRROR not later than Saturday, Aug. 14.

SELIG GOES ABROAD.

President Selig, of the Selig Polyscope, has gone to Europe for an extensive trip. He is expected back at his desk in Chicago early in the Fall.

FROM CHURCH TO PICTURE HOUSE.

The old West Girard Avenue Baptist Church, in West Philadelphia, has been purchased by William Frehofer, who will convert the building into a moving picture house. The seating capacity will be about 500.

EMPLOYEES' UNION IN KANSAS CITY.

Employees of motion picture houses in Kansas City have formed a union. Operators, piano players and singers claim to be receiving too little compensation and a strike is threatened.

INDEPENDENT RELEASES.

Columbia.—A Soldier's Wife, drama, 900 ft.

Bison—Aug. 13, Sheltered Under Stars and Stripes, drama, 450 ft.; Yiddisher Cowboy, comedy, 550 ft.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At the Clement Theatre (Frank E. Howe, mgr.), Dover, N. H., excellent moving pictures and illustrated songs pleased capacity business July 26-31. Etta Gardner made a hit singing "Alone."

At Taylorville, Ill., Elks' (Jerry Hogan, mgr.), moving pictures and illustrated songs to excellent business. Alcazar (Marvin Swartley, mgr.): Moving pictures and illustrated songs continue to draw good business. White Palace (W. H. Houser, mgr.): Moving pictures and illustrated songs in spite of extremely hot weather are drawing splendid business Aug. 1-7.

The Star Theatre (Jack Dunn, mgr.), Cortland, N. Y., has been closed for past three months owing to fire which occurred next door, but reopened July 28 to good business. House has been entirely remodeled and refurnished.

All the moving picture houses at San Antonio, Tex., are doing as well as can be expected during the warm weather.

Motion pictures and vaudeville, which were introduced at the Richardson, Oswego, N. Y., by the new lessee, O. S. Hathaway, have proved very popular. The film service is by the Vitagraph people and the best seen here. Frank Foster, the manager, is a local man and a hustler for business. The total attendance for the week of July 26-31 was 9,208, which for Oswego is considered excellent. William P. Kane is the treasurer and Renford Rogers the operator at the above house. The Lyceum (moving picture house) still remains closed and as yet there are no signs of opening.

At the New Star (J. B. Boyd, mgr.), Tarentum, Pa., vaudeville, moving pictures and illustrated songs to good business July 26-31.

The New Star Moving Picture Theatre, at Hannibal, Mo., is drawing packed houses although the weather is warm. The sides of this house have been removed, and Manager Price has one of the coolest resorts in this section of the country. The Nickelodeon continues to attract its share of business.

At the Lyric (J. V. Allen, mgr.), Du Bois, Pa., moving pictures and illustrated songs to fair business.

At the Bijou Theatre (J. F. Ernst, mgr.), Perth Amboy, N. J., moving pictures and Ella Hall in illustrated songs to capacity Aug. 2-7. The Lyric Theatre (M. Macon, mgr.): Moving pictures and illustrated songs to good business Aug. 2-7.

At Mauch Chunk, Pa., Opera House (Mulhearn and McGinley, mgrs.): Opened for the season Aug. 1 with moving pictures and illustrated songs, attracting packed houses nightly.

At the Lycoming Opera House (L. J. Flak, mgr.), Williamsport, Pa., moving pictures pleased small attendance. At Wilson's, the Lyric, and Grand same conditions prevailed Aug. 1-7.

At Fremont, O., the Wonderland (Carl Miller, mgr.), moving pictures to fair business Aug. 1-7. The Jewell (C. A. Hockendel, mgr.) and the Bijou Dream (A. P. Fellows, mgr.), both drawing their share of business. Fremont Opera House offers each Sunday night vaudeville and pictures to good business.

At the Jefferson, Goshen, Ind., usually given over to standard attractions, but which had motion pictures in the early Summer, dark during the hot period. Motion pictures may be resumed, all dark nights being given over to such entertainment. Good business has been recorded at the Irwin, a second floor opera house, which was converted into a moving picture house last Fall, under the management of John G. Bercheit, of Aurora, Ill., with Franklin Fox, local manager.

At the Majestic (Carl Schwarz, prop. and mgr.), Burlington, N. J., Minerva Jeager, a Philadelphia vocalist, made herself a decided favorite in illustrated songs July 26-31. The Independent films continue to please, while business remains up to the usual standard. Charles M. Lanning, manager of the Auditorium, offered July 26-31 a most enjoyable programme of pictures and songs by the favorite, Charles Hargreaves. A picture worthy of passing note was The Country Doctor (Biograph). Business continues good.

At the Crescent Theatre, Prescott, Ark. (R. D. Smith, mgr.), motion pictures and illustrated songs to good business. Independent films Aug. 2-7.

The Gem Theatre, at Florence, S. C., under the management of A. T. Haselden, has changed its name to the Arcadium, after being closed for improvement. It opened Thursday afternoon with pictures and illustrated songs by R. Young.

The Mystic Star, of York, Pa., is open but three afternoons a week, owing to remodeling. When finished the seating capacity will be increased about 200.

A new entrance has been built to the Alhambra, one of York, Pa., leading picture houses.

The management of the Wizard, at York, Pa., has introduced their Baltimore Stock company to their patrons as a special attraction.

The Casino, York, Pa., has closed its doors and the building will be remodeled into a store-room.

At Green Bay, Wis., the Royal (C. F. Goodrich, mgr.), moving pictures, licensed film service; illustrated songs by Miss Saunders. All the latest musical successes are presented, playing to full houses every night. The Acme (Ira W. Jones, mgr.): Moving pictures and illustrated songs by Minnie Garland. Independent service; change of pictures every day; business has been only fair the past month owing to the extreme hot weather.

At both the Boyd and Burwood, Omaha, Neb., business continues excellent. These houses are cooled by electric fans, and it is considered now the proper thing to take in both moving picture plays each week.

There are five moving picture shows in Amarillo, Tex., and they all have packed houses.

Business at the picture shows has fallen off a little lately in London, Ont., due chiefly to the hot weather. Bennett's has the Berry Family, acrobats, as the vaudeville attraction Aug. 2-7, changing the act three times. The evenings are well attended, but the matinees are light.

At Newport, R. I., the Bijou and the Star drew good houses Aug. 2-7, with moving pictures and songs.

At Premier Scenic Temple, Portsmouth, N. H., business is excellent. "Happy" O'Neil and the child singer, Annie Warren, are pleasing immensely with their popular songs.

The Hippodrome, Zanesville, O., is doing well with moving pictures, playing to capacity houses daily.

At Donaldsonville, La., Gondran Theatre (W. F. Nolan, mgr.), moving pictures and illustrated songs; good business Aug. 1-7.

At the Princess Theatre (F. A. Phillips, mgr.), Rensselaer, Ind., moving pictures please large attendance nightly.

At Bluefield, W. Va., the moving picture business is the only amusement that has not suffered from the present panic; their business is constantly increasing. The Lyric is doing capacity business and the Princess will open in a few days. Rumor that another more up-to-date moving picture theatre will shortly begin to make alteration for a theatre on the Red Lot, the leading thoroughfare.

Bullock's Temple of Amusement, at Providence, R. I., continues in popular favor, and during the week Aug. 2-7 presented a new picture programme and new specialties. The feature of the vaudeville bill was the appearance of Ruth Royce, a four-year-old and daughter of the manager of the Temple. This was her debut and, of course, she was the hit of the bill. The Winter Four, Ernst A. Dupree, George Whalen, and William Dyer were at the Scenic, and new bills were put on at the Nickel and Bijou.

At Belfast, Me., Opera House (W. J. Clifford, mgr.) moving pictures and songs; business good notwithstanding the hot weather. Elite Theatre (Nickerson and Domina, mgrs.): The talking pictures and the Harris Comedy co. have proven such an attraction that their time has been extended. This kind of entertainment is as popular as ever.

At Petersburg, Va., the Cockade, motion pictures July 26-31; good business pleased.

The Crescent, Lyric, Liberty, and Royal have all had fine Summer business at Peoria, Ill. Princess (J. Frank Holliday, mgr.): Motion pictures, illustrated songs, and vaudeville features have drawn large business. No important changes in houses.

At Boonton, N. J., Harris Lyceum (Harris Brothers, mgrs.) drew good houses Aug. 2-7 with vaudeville and moving pictures.

At Elgin, Ill., the Opera House Aug. 2-7, Gerald A. Griffin, violinist and vocalist, was an added feature. Pictures are changed nightly. Business at the Lyric and Globe was only fair.

At the Academy of Music, Newburg, N. Y., moving pictures pleased good business Aug. 2-7.

At the Bijou (Harry Gale, mgr.), Willimantic,

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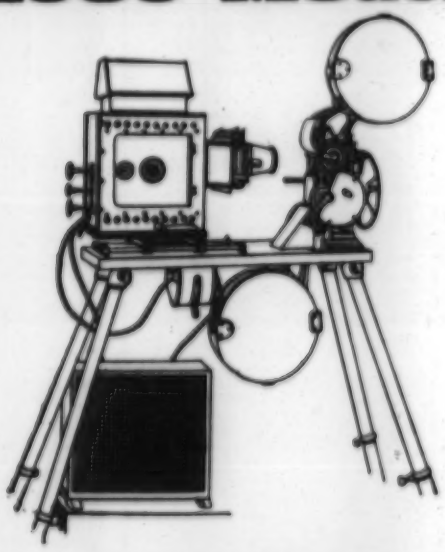

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Cuss, The Lion Tamer and The Message (Biograph); treated capacity. Doro Hurler sang "Good Night, Moonlight." Scenic (A. P. Dorman, mgr.), Whole World Kin, with four comic pictures, pleased large audiences. Mr. and Mrs. Shipper end engagement Saturday, Aug. 7.

At the Pictureland Theatre (Hinton Bam, mgr.): The Cannons, Heatley and Sammy Brown, with moving pictures, to S. R. O. Aug. 5-7.

At the Pastime Theatre (W. C. Gould, mgr.), Brunswick, Me., Fox and Fox, Robert Stetson, and moving pictures Aug. 2-7, to excellent business.

At Dreamland, East Liverpool, O. (John C. Walsh, mgr.), Aug. 2-7, moving pictures, Frank Coleman, Bertha Grant, Ed and Clarence Hayes, pleasing bill, to good business. Arcadia (L. J. Herrun, mgr.): This house opens for every Saturday with moving pictures and the Iroquois Quartette, to good returns.

At the Lyric, Marietta, O., interior will be remodeled and licensed films used. Manager Willis has filled a long felt want and says he has had good business all Summer.

The Grand Amusement Company at Marietta, O., has done good business during the Summer and will continue along the same lines as heretofore.

The Colonial Theatre, Marietta, O., closed its doors July 24 because of lack of business, due to poor location.

The Theatorium (T. E. McCune, mgr.) is the only house in Marietta, O., using independent films and pictures, and prospects for business good.

At Brownsville, Pa., Arcade Theatre (W. H. Crawford, mgr.): Illustrated songs by Jack Hall and moving pictures July 29-31; good bill; pleased immensely. Illustrated songs by Jack Hall and moving pictures Aug. 2-4; excellent bill; fair business.

The Empire, at Fort Madison, Ia., had crowded houses all week, Aug. 2-7.

At Breed's Theatre, Norwich, Conn., moving pictures, and Harry Noonan, in illustrated songs pleased good business Aug. 2-7.

At Shelbyville, Ind., the Crystal Theatre still continues to have crowded houses all the time, and Mr. Remsbusch, the owner, has added the latest machinery and made valuable improvements. The screen which he uses is a large plate glass, chemically treated, which surpasses any screen yet used. The Nickelo, owned by Thomas J. Rhodes, is still pleasing its many patrons and a good line of pictures are shown, both in illustrated songs and films. The orchestra, under Hiett Banschbach, renders some very fine music. The singing in both of the above places is exceptionally good.

At Annapolis, Md., Colonial Theatre (W. A. Hollebaugh, mgr.): Motion pictures Aug. 2-7, to good business. Burtis and company (Ed Burtis, mgr.): Motion pictures and illustrated songs by Willis Holmes 2-7, to good business. The Lyric (J. F. Ebling, mgr.): Motion pictures and illustrated songs by Edith Meredith 2-7, to good business. The Victoria (P. B. Cooper, mgr.): Motion pictures 2-7, to fair business. Items: The Airdome has closed, as it did not prove a success. P. B. Cooper has bought the Victoria from W. I. Wolf and is using licensed slip.

Orpheum, Palace and Dreamland, moving picture houses at Racine, Wis., doing nicely, but warm weather cuts patronage.

At the Ark, Logansport, Ind., moving pictures pleased good business Aug. 2-7. The Grand (Kreis and Rife, mgrs.): Moving pictures and illustrated songs Aug. 2-7.

There are two moving pictures shows, Bucyrus, Ohio, the Majestic, managed by B. E. Elberson, and the Wonderland, managed by Grover Ranck. Both use the licensed film, and are doing a good business.

At the Grand (W. A. Finney, mgr.), Brunswick, Ga., moving pictures of high class continue to draw good houses, with entire change of reel service every night. Manager Finney, in spite of the hot weather, keeps the Grand very pleasant by the use of electric fans.

At Thomasville, Ga., the Lyric Theatre (J. R. Hixson, mgr.): Pleased good business with licensed films Aug. 2-7. The Majestic (Pender and Hopkins, mgrs.): Uses Independent films, presenting interesting subjects to good, steady business.

At Goldsboro, N. C. (H. R. Mason, mgr.), of the Acme Theatre reports satisfactory business with licensed film pictures Aug. 2-7.

Spartanburg, S. C., magic using pictures only, and having good attendance. Fairyland, pictures only, also have nice crowds. Royal Palace showing pictures and light vaudeville to crowded houses every day. Lyric showing good pictures to good crowds daily. The latter has abandoned vaudeville for the past few weeks, to put it on again next month. All of the houses here seem to be using licensed films.

At Findlay, Ohio, the Victory and Bijou continue to have good business. The Summer season has been a profitable one.

Lancaster, Pa.—The moving picture theatres here are doing large business this Summer, being benefited by the failure of both Woolworth Road Garden and Rocky Springs Park Theatre to open. The following expect to run continuously:

Scenic (John B. Peoples, prop.; V. O. Woodward, mgr.); Dreamland (George M. Krupa, mgr.); Electric Vaudeville Palace (Howard E. Dean, mgr.). The Bijou (Sener Bros., mgrs.) was compelled to close on account of not being able to comply with the new State law in regard to aisles.

There have been no particular changes in the eight moving picture houses at Scranton, Pa., all have the same manager and all use the licensed films except Wonderland, and it uses the Independents. At the Wonder they have an orchestra for their vaudeville acts. The Hippodrome and Wonderland have done away with vaudeville acts but expect to use them again after Sept. 1. All report excellent business.

At the Scenic, Fall River, Mass., under the management of William R. Stecker giving six shows a day to fair attendance. The pictures presented are mostly those dealing with life in the Far West.

The new State law caused the Amusement Palace in the Traction Building, Corey, Pa., to close its doors, being unable to make three front foot aisles. The Continuous Theatre (C. S. Waters, mgr.): Complied with the law and is doing a fine business, having one of the best houses in this section. All licensed pictures are shown, and the house is crowded nightly.

At Peoria, Ill., the Lyric, Crescent, Liberty and Royal are having large business. The Princess (J. Frank Holliday, mgr.): Princess Four, illustrated songs and moving pictures, drawing heavily.

At Lexington, Ky., the Princess (Stanley Platt, mgr.) July 26-31 S. R. O.; first run pictures; modern up to date improvements. Blue Grass Theatre 26-31 light business.

Mary Hargrave purchased the Dixie moving picture theatre at San Antonio, Texas, and put in four exhaust fans, making the place very nice and cool; business fair. The Marvel put in three set fans and will place three more as soon as they arrive; business fair. Wonderland still holds its own and seems to be pleasing the people. The Quality is now running talking pictures and moving pictures with great success. The Alamo and Palace are doing poor business.

At the Dixie, Grafton, W. Va., illustrated songs and moving pictures to business, which increases each week. This house has been thoroughly remodeled.

At El Paso, Texas, The Crystal has been improved and running good line of pictures under management of Victor Benedetti. At the Wigwam (Edgar E. Campbell, mgr.) illustrated songs and moving pictures do satisfactory business. Manager M. E. Steele, of the Empire, and S. V. Falkerson, of the Bijou, is each doing his share of business. The Majestic will be overhauled and repainted and Manager Frank Rich will continue vaudeville and moving pictures. This is the biggest and best moving picture house in the city.

The Amus-U Theatre (B. L. Epting, mgr.), at Newberry, S. C., closed July 5 leaving that city without Summer amusements.

At Owensboro, Ky., Manager Rogers, of the Wonderland, has made many improvements and is showing a fine line of pictures. The Majestic (A. S. Haynes, mgr.) is running the only nickel show. The Theatorium is closed and for sale. A new 25 cent house will open about Sept. 1 with vaudeville and pictures, under management of B. C. Nunn.

At Hannibal, Mo., the New Star continues to attract good business at both day and night performances and The Nickelodeon is drawing a fair share of patronage.

At Cohoes, N. Y., Proctor's, formerly the Cohoes Opera House, vaudeville and moving pictures to capacity houses. The Empire opened with vaudeville and pictures to good business. The New Theatre, under management of Streter and Maynard, has not been named as yet, but will open about Oct. 1. It has a good sized stage and will be devoted to all sorts of amusements, including vaudeville and pictures.

A new moving picture house will open at Jefferson City, Mo., under management of A. E. Longnecker.

Another moving picture house opened in Bartlesville, Okla. This is called The Crystal and under management of Margaret Kimmel. There are now four moving picture houses and two airdomes.

At Cortland, N. Y., the Star (Jack Dunn, mgr.) and the Pictorium (C. E. Wills, mgr.) both did good business Aug. 1-7, with illustrated songs and moving pictures.

At Saratoga Springs, N. Y., the Bijou (Dwyer Brothers, mgrs.), moving pictures, licensed films and illustrated songs by Jack Rea pleased large attendance Aug. 2-7. Wonderland (John Graul, lessee; Frank Burton, mgr.), drew good business with independent films and illustrated songs by Frank Burton, who never fails to please. At the Lyric (Kirkimere and Beckett, mgrs.), Biograph subjects and latest songs by Steve Blouer, to capacity houses Aug. 2-7.

The Hanover and Star Electric theatres, recently built at Hanover, Pa., were opened to the public several weeks ago. The Hanover is under the management of the Maryland Amusement company, the Star under that of Messrs. Plowman and Felty. These houses were very artistically designed and are first class in every respect, and are enjoying a good trade.

M. W. Shaffer and Lam F. Miller, who recently conducted the Center Square and Casino theatres, Hanover, Pa., were compelled to close owing to the new law relating to moving picture theatres. However, they are remodeling to meet the requirements of the law and expect to open about the first of September.

At the New Star (J. B. Boyd, mgr.); Tarentum, Pa., moving pictures and vaudeville to good business Aug. 2-7. Licensed films are used here.

NOTES OF THE AIR-DOMES.

Great Activity in This Branch of Amusements Throughout the Country.

The Maid of the Mill was the offering of the Hillman Stock company at the popular airdome, Omaha, Neb., Aug. 1-7, followed 8 by Sherlock Holmes.

At the Airdome, Clinton, Ia. (Dixon and Stewart, mgrs.): Earl Stock company in repertoire and specialties, plays, The Twins Aug. 1-4, Whole Damm Family 5-8; business very good. Item: Manager Dixon has returned from his annual sojourn in New York, and reports an unusually strong booking for the coming season.

At Columbus, Kan., McGhie's Airdome (W. E. McGhie, mgr.): Madison Square Theatre company July 26-30 pleased fair business, presenting Was She to Blame? On Parole, Oath of Vengeance, East Lynne, His Last Stake, and Wanted, A Wife.

At the Chanute, Kan., Airdome (F. Lee Williams, mgr.): North Brothers concluded two weeks' run July 24; big business. Hutton-Bailey company opened July 27 for two weeks with Lena Rivers, pleasing good business.

At the Airdome Amusement Company (H. B. Killmar, pres. mgr.), East Liverpool, O., July 26-Aug. 7, the Harcourt Comedy co., featuring Charles K. Harris, played a return engagement and pleased good business. The Taylor Stock co. Aug. 9-21.

At Washington, Pa., the Airdome Amusement Company (A. D. Mair, mgr.) California Komedy Kompany is filling two weeks' engagement July 26-Aug. 7. This co. has several strong vaudeville acts, featuring the Cox Family Quintette and the Solis Musical Quartette. Business good. North Brothers' Comedians Aug. 9-21.

The Airdome at Fort Madison, Ia., has been doing good business under management of the Popular Motion Picture Company of Chicago.

The Airdome, Winston-Salem, N. C., presented during the week July 26-31 the best offering of the season, which included That Texas Quartette, Katherine Martin, the change artist, and Roe Reeves, the character singing and talking comedian. Manager Mead is being congratulated upon securing such an excellent attraction for the city.

The Capital Beach Airdome at Lincoln, Neb., managed by L. M. Gorman, is playing to capacity house at every performance. The feature of week July 26-31 was a septette from Williams and Walker's last season's company and introducing "Bar Bar Buddy" and other songs.

At the Fort Scott, Kan., Airdome (Harry C. Frisch, mgr.) the Players Stock co., with Rachel May Clark in the leading roles, played a successful week July 21. Plays given: Sweet Clover, When You Are Married Camille and The Girl Slave. Same company Aug. 2-7.

At the Majestic Airdome (G. M. Small, mgr.), Shawnee, Okla., the Theodore Lorch company presented The Lieutenant and the Cowboy, Dr. Jekyll and Mr. Hyde, Oliver Twist, The Prisoner of Algiers, The Man Outside, and Miss Satan; good co. and business July 26-31.

At the Princeton, Ind., Airdome (Vesper Gamble, mgr.), Henderson School Boys and Girls Aug. 2-5. Sherman Stock company July 19-31; good company and attendance.

The Airdome (Arthur Clark, mgr.), at Jacksonville, Fla., reopened July 27 with a musical comedy company playing every evening. Land of Flowers and Sold to the Rajah being the sketches, given in a most pleasing manner. Same company in School Days and Excited 1-3. Manager Clark's patrons were delighted with the change from vaudeville and the improvements in the house.

At Brown's Airdome, Cleburne, Tex., Thurman De Mottes' New York Players July 26-31; good co.; pleased fair attendance.

At the Star Airdome (A. Bert Bates, mgr.), McAlester, Okla., the Hickman-Besser Stock company July 25-31. This company has had the best business of all the attractions at this house during the season. The Theodore Lorch company opened to good business Aug. 1-7.

At the Airdome (Frank Head, mgr.), Hot Springs, Ark., Albert Taylor Stock company July 26-31 played Peaceful Valley, In Missouri, Charley's Aunt, The Devil, and Poor Relation; good company and capacity business. Same company Aug. 2-7.

At the Dubuque, Ia., Airdome (Jake Rosenthal, mgr.), the Jane Babcock company in The Grafters July 25-31 to excellent business.

At the Airdome (George F. Hall, mgr.), Sedalia, Mo., the De Armond Sisters' company in Fisherman's Daughter, Across the Great Divide, An Indiana Romance, and The Awakening Aug. 1-7; good company and excellent business.

At the St. Joseph, Mo., Airdome (C. H. Philley and R. Van Houten, mgrs.), the William Grew Stock company presented The Man on the Box July 25-31. The play was well cast, especially William Grew as Lieutenant Warburton. Mr. Bennet and the Misses Mohrle and Monroe deserve special mention for their excellent work in smaller parts. The Heir to the Hoorah Aug. 1-7.

At the Chandler Airdome (C. Chandler, mgr.), Louisiana, Mo., Angel's Comedians July 26-31 to the biggest business of the season; gave best of satisfaction. An early return date is expected. Moving pictures Aug. 2-7.

At the Independence, Kan., Airdome (W. Rex Bell, mgr.), North Brothers opened a two weeks' engagement July 25-Aug. 7, presenting John Jasper's Wife to S. R. O. Divorcons and A Montana Sheriff followed to large and well pleased audiences. Business at the Airdome this season has been above par and the quality of the attractions excellent.

At the Airdome, El Paso, Tex., Frank Rich, mgr., 1-4, The Minstrel Maids, representing black-face comedy, and so well was it staged by Morris Streeter that it is acknowledged the best of its kind ever seen here, and the songs and monologues by Mr. Streeter were especially entertaining. Blanche Bryan, Libbie Blondell and Miss DeLacour were received. One scene, a watermelon setting, was especially fine and great credit is due Morris Streeter for making a success of this kind of production. In a few days Mgr. Rich will begin to renovate, repaint and to some extent remodel the Majestic Theatre for the coming season. His booking is the best for many seasons and prospects for business are good.

NOTES OF VARIOUS ACTIVITIES.

Baker and Castle announce that they will have on tour before Sept. 1 three Graustark companies, Eastern, Southern and Central. Three elaborate new productions have been built and the personnel of all three companies will be kept up to the standard already established by this firm. The scenic equipment and the cast of each company will be as near alike as it is possible to make them, the idea being that neither company or production shall have precedence over the over. This firm will also make a grand revival of In the Bishop's Carriage, dramatized by Channing Pollock. This attraction will open in Paterson, N. J., Aug. 16 and will have a cast of unusual excellence and a scenic equipment that is said to be one of the best ever turned out from the studios of Castle and Harvey. The cast will be headed by Stephanie Longfellow, the young actress who made such a favorable impression as Princess Yetive in Graustark last season. About Nov. 1 Baker and Castle will make a production A Rogue's Honor, by George D. Baker, author of As the Sun Went Down.

Ada Boshell, a most capable character woman, invites offers for the coming season. She is now a member of the Orpheum Players at the Chestnut Street Theatre, Philadelphia.

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THIRD PRIZE	50
SEVEN PRIZES OF $25 EACH FOR THE NEXT BEST SCENARIOS	175
TOTAL	$450

Ten dollars will be paid for all other manuscripts accepted. The competition will close September 5, 1909.

The following will act as judges:
J. P. CHALMERS, of The Moving Picture World.
ELLIS COHEN, The Morning Telegraph.
JOHN COLLIER, Board of Censors.
JOSEPH F. DRISCOLL, Exhibitor.
JAMES L. HOFF, Film Index.
GASTON MELIES, Film Manufacturer.
WM. STEINER, Imperial Film Exchange.

This competition will close September 5, 1909.

See previous issue for rules governing this competition, or apply to

GASTON MÉLIÈS

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Born.

DUDLEY.—A daughter, to Mr. and Mrs. Robert Y. Dudley, at Owensboro, Ky., on July 28.

GORMAN.—A daughter to Mr. and Mrs. Alec D. Gorman at Fairhaven, N. J., on July 28.

WAYBURN.—To Mr. and Mrs. Edward C. (Ned) Wayburn, nee Helene Sylvia Davis, on July 11, at their country home, 22 Redfield Street, Rye, N. Y., a son, to be named Edward C., Jr.

Married.

DEAN—INSLOW.—Edmund Dean and Margaret Inslow, at New York, on July 26.

ELLMORE—REYNOLDS.—Arthur Ellmore and Minnie Reynolds, at Madison, Wis., on July 29.

GROMBACHER—FRONTWINE.—Ray A. Grombacher, of Seattle, Wash., and Helena Frontwine, of Cleveland, O., at San Francisco, Cal., on July 22.

LESSIG—BRITCHER.—John Lessig and Katherine Britcher, at Westminster, Md., on Aug. 4.

OBER—TALBOT.—Robert Ober and May Talbot, at New York city, on Aug. 3.

YOUNG—NORDICA.—George W. Young and Lillian Nordica, at London, on July 28.

Died.

AYRES.—John Ayres, at Newark, N. J., on Aug. 2, aged 67 years.

BUNTING.—Mrs. Elwood Bunting, at East Liverpool, O., on July 25.

BARRELL.—Wilbur Fiske Barrell (Carl Rudolph), at Brooklyn, N. Y., on Aug. 8. Aged 69 years.

CAMBRIDGE.—Arthur G. Cambridge, at Hawthorne, N. Y., on Aug. 3. Aged 69 years.

GOTTHOLD.—E. M. Gotthold, at Bedford City, Va., July 29, aged 69 years.

LANNING.—William Staiger Lanning at Newark, N. J., aged 31 years.

MULDOON.—Mrs. Mary Muldoon, at Philadelphia, Aug. 2, aged 51 years.

NEWBOROUGH.—At York, Pa., William H. Newborough, aged 59 years.

ROTTER-DIEFFENBACH.—Johanna Rotter-Dieffenbach at West Nyack on July 28, aged 76 years.

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HARRY CORSON CLARKE ADDS ANOTHER TO THE SERIES OF ARTICLES UPON THIS SUBJECT.

Experiences of the Comedian in London and the Provinces—Courtesy and Good Will Prevalent Among Managers and Players—Englishmen Ready to Give Every Foreigner an Opportunity to Succeed.

Harry Corson Clarke arrived home after a delightful trip through the English Provinces, Belgium, Holland, and France on the steamship "Minnewaska" last Monday, Aug. 2. He had gone abroad in January with the intention of taking a two years' rest, during which time he intended making a tour of the world. But after his arrival in London he was almost immediately engaged by George Edwardes for his company playing The Dollar Princess. Mr. Clarke went up to Scotland, saw one performance, and at once accepted the part offered him. The hit he scored was one of the most remarkable of the year, and Mr. Clarke was the only American in a company of one hundred and twenty-six people. In speaking of this matter, he said to a MIRROR man:

"Yes, it is a fact that I was the only 'Yank' in all that crowd of Britishers, but I never had a better time in all my life. I have put in forty-two years in this business, both as actor and manager, since I was carried on as a baby in arms, but never in all my life have I received better treatment, more kindliness or more generous appreciation of my efforts to amuse and entertain, either from the public or from my fellow players and my managers. It was a sort of dream all of the way through. How do I account for it? I guess it is because the Englishman is always courteous to any one who meets him half-way. I went over with no intention of playing and was unknown to the English public, yet after my first appearances they opened their arms to me, and I can never forget or repay them for all they did for me.

"But THE MIRROR readers would probably rather hear something about the English theatres, and particularly of the music halls. After my engagement in The Dollar Princess I was signed for three weeks in the London halls, including the Coliseum.

"That is a wonderful theatre. Think of an orchestra of thirty musicians, all of them in evening dress at night, with the leader seated in a revolving chair, in some comfort and not as our directors are obliged to stand in a cramped and crowded position. Back of the curtain every thing was as delightful as could be. From stage-manager to call boy there was nothing but courtesy. Then there were the afternoon teas between performances. Attendants who were ever ready to look after one's slightest wish, whether it be a cup of tea or a high ball. And dressers paid by the theatre management, with a small fee on the side for extra services.

"English audiences are always ready to welcome foreign acts and players. But to those who have failed to 'make good' there is invariably a reason. Sometimes it is because the act is made up of old material, old jokes, old business. Sometimes because it is not of the sort that the Englishman likes or understands. 'Broadway' comedy won't go in London if it is of the pure 'Broadway' type. Gags about the Bowery won't be understood by an audience who never heard of that thoroughfare. Nor will a repetition of songs, stories or jokes that have been heard over there thousands of times be welcomed. Don't bill yourself as 'America's Greatest Comedy Act,' even if you are. Let them decide that matter. Don't go over and expect to 'knock them off their seats' the first night. They don't 'knock' so easy. Don't expect that your salary should be five times what you are getting over here. Probably it will be the reverse. But you can save money on half your American salary over there. Don't make a complaint if they don't furnish you what you need in the way of scenery. You are supposed to carry your own over there. Don't ask for props, either. Furnish your own. And don't decry this custom. They are older than us by several centuries of civilization and by many years in this business, and hence they are a bit conservative. So take them as they are and make the best of it. Remember that the manager wants you to 'make good,' or he wouldn't have signed you. Remember that if you do make good that you can work for twenty-six weeks in London alone without moving your place of abode. Remember that you can work for over a year in the Provinces. Remember that on an English salary you can save more money than you can at home on your American salary. Remember that you are doubling your own resources when you can double your territorial availability. Remember that the Englishman is your 'cousin' by blood and ancestry, and that he will always meet you half-way. Don't recall Bunker Hill, the Tea Party, 1812, or other unpleasantries of the past. Remember that this is the twentieth century—that peace is on earth and that you are over there to entertain and not harass. Go over with an open heart, an open mind and an open palm, and you will return with a spirit of gladness and a pocket less empty than when you started. Give your best and then make that best better. Study the Englishman, as he is not as you want him to be. Go over a few weeks before you are to open and find out what goes and what doesn't. Then play the game for all it is worth. Remember that you are an American and be proud enough of the fact not to shout it from the housetops. They know it, anyhow."

DANCERS RETURN FROM CUBA.

Seven women dancers who were with the Domino Rouge company arrived in New York on the S. S. "Saratoga" last Tuesday. They had been booked for four weeks at the Armenonville Theatre, in Havana, but played only four days. W. C. Tucker, their manager, was enabled to get them home through a bond which had been filed by the local managers.

PENCILED PATTER.

The green fields are a great enticer,
We all like stacks of new mown hay,
But then neither of them are nicer
Than a substantial raise in pay.

If some one imitates what you are doing you can be sure you must be doing something worth while.

Tim McMahon and Edythe Chappelle sailed for Europe on the steamship *Oceanic* last Wednesday. Tim is booked for a return engagement here with Bill Morris, but in the meanwhile he will play an engagement with his Watermelon Girls and Pullman Porter Maids at the Palace, London, and the halls of the provinces.

The rehearsal season is on, and before long Broadway corners will be barren save for vaudeville actors. Ah, 'tis a cruel life that parts friends thusly.

James J. Morton, president of the Vaudeville Comedy Club and known to his friends as "the Boy Comic," has joined hands with Arthur Forbes and the pair will journey to the Adirondacks with a motion picture machine and a corps of assistants. Jim is going into the lecture business talking about "Wild Animals as They Ain't."

"Many are called, but few are chosen," goes for productions that try their luck in New York.

It's funny how the daily newspapers "fall" for what are supposed to be stories from life of the Gay White Way, stage life and theatrical affairs. The only way they remind one of "one who knows" is because they are so different.

It doesn't do for a press agent to be too ambitious!

Rice and Cady opened in a new act at Atlantic City yesterday. Cady first appears as a German girl and later as a Dutch kid. They are booked for three weeks of parks, later appearing on regular time.

Photographs play an important part with vaudeville folk, but you can't always judge an act by its pictures.

Burlesque is going to be so reformed that it won't be recognized by its most ardent admirers.

Al. Mattox, who has been up in the Adirondacks with George Fuller Golden, has returned to town and will go with a burlesque company this coming season. He reports that George is doing quite well.

With the way the smaller circuits are advertising for acts, the way William Morris is acquiring houses, along with United Booking Offices' Time, who wouldn't leave a regular job and go into vaudeville!

It looks as though "My Wife's Gone to the Country" is going to take the place of "Home, Sweet Home."

Most of America's famous men "once sold newspapers," and all of our famous actors, after they acquire fame, rush to tell the public how they "used to be supers." Is this a fact or merely a habit?

This is the season of the year when your friends send you postal cards from various vacation resorts saying, "Give my regards to Broadway." The same thought seems to hit them all.

Last year it was The Devil that was being played by numerous companies all over the country, and this year it looks as though The Climax was going to eclipse The Devil's record.

Dorothy Britt, who has been appearing with great success in vaudeville, offering a pianologue specialty, has received an offer from a producer of musical comedies which she will probably accept.

There are more people doing Italian songs who have no conception of the character whatever than any other character, including the Hebrew. The excellence of the songs is probably the cause.

Summer resort "parlor comedians" are now in full bloom!

The wisest words that were ever penned are "If you can't make good, do imitations."

THOMAS J. GRAY.

NEWSBOYS' BENEFIT ON SUNDAY.

The benefit last Sunday night, Aug. 8, for the Newsboys' Home Club was a success in every way, and the affair netted nearly $2,000, it is announced. Among the vaudevillians who appeared were: Annette Kellermann, Sadie Jansell, McKinney and Carney, George Whiting, Harry Williams, Sophie Tucker, Havana Ostette, Consul, Ryan and White, Gus Edwards, Gertrude Hoffmann, Lotta Faust, George M. Cohan, Thomas A. Wise, The Quartette, Georgia Caine, Bobby North, Linda Beckwith, Cook and Lorenz, Grace La Rue, Bert Williams, Audrey Pringle, Annabelle Whitford, Irving Berlin, and Martin Browne. Annette Kellermann boxed a round with "Battling Nelson," who later had a bout with Cross Leach.

NEW BOOKING COMPANY.

The Mutual Vaudeville and Amusement Company has lately been established, with offices at 1441 Broadway, for conducting an up to date, straightforward theatrical business. The members of the firm are Bert B. Perkins, George G. Lehman and H. J. Fitzgerald, all able business men and well known in their previous theatrical ventures. The new firm is establishing a co-operative circuit, and besides supplying musical, minstrel, dramatic, vaudeville and circus attractions, supplies chorus people and actors for various productions, and books exclusively the Don Leno acts, which include The Happy Youngsters. They will book anything anywhere.

NEW VAUDEVILLE ACTS

PRODUCTIONS MADE DURING THE PAST WEEK IN THE THEATRES OF THE METROPOLIS.

Edward Abeles, Supported by Ralph Delmore and William B. Mack, Makes Notable Offering—Edwin Holt Presents Try-out at Majestic—Other Presentations and Comments.

Malcolm Scott.

One of the funniest and most delightful laughing surprises of the Summer vaudeville season was introduced to us last week by William Morris at the American Music Hall in the person of Malcolm Scott, the English comedian. Mr. Scott turns out to be a plump person, nearly middle aged, with a round, good humored face, a speaking voice which lends itself easily to the burlesque kind of fun, which forms the body of his work, and a dancing ability very superior to the vaudeville average. His first appearance is made as Catherine Parr, the last wife of Henry VIII., and in the curious costume of that lady's period the comedian delivers a monologue touching upon topics very old and very new. It might be that this monologue feature of Mr. Scott's turn will be far less valued by American audiences than the later portion of his act. Some of the monologue is not very bright, to American ears, but this shortcoming will no doubt be quickly remedied since Mr. Scott, from several remarks he drops, is rapidly learning the difference between the kind of pun which is a riot in a London music hall and a deadly bore in an American vaudeville theatre. It is at the conclusion of this monologue that the funniest part of Mr. Scott's turn comes. This is the burlesque of Maude Allan's Salome. Costumed dimsily in the approved Salome get-up, numerous beads and bangles, a crown-like headdress, and a transparent skirt of some thin black material through which the dancer's limbs are always to be seen, the comedian writhes, heaves, wriggles, poses, twirls and skips about with delicate satire and burlesque of the numerous ladies who have attained prominence as the Wilde heroine. The excruciating moment in Mr. Scott's Salome comes when the dancer, whirling wildly about, approaches that which is the object of his adoration, a quart bottle of whiskey. Creeping upon it as stealthily as the usual Salome approaches the head of John the Baptist, Scott makes sure of its identity and then breaks forth into a mad, whirling dance of joy, throwing himself upon the object of his affection and hopping ecstatically about. Nothing funnier than this moment has been seen in a New York vaudeville theatre. The burlesque is pure artistry, subtle and screamingly funny. After the Salome effort Mr. Scott essays to explain the power of pantomime as exemplified in the dancing of the corps de ballet. He explains that in the movements of the ballet one is supposed to be easily able to follow the plot of the story the dancers are attempting to portray. He attempts to illustrate his meaning by dancing gracefully about in regulation ballet fashion, on tiptoe and with much exaggerated gesture. Then, breathless, he explains: "That means her brother-in-law has returned from Australia with money!" Mr. Scott's pantomime in this instance is at least as true to the mark as that of Miss La Rue, on another part of the American's bill. Malcolm Scott is a warm weather joy, and if Miss Hoffman and her countless Salome associates want to see just how silly they look they could do no better than to drop into the American some day and watch this English caricaturist. May Mr. Scott's stay in the land be long and to Mr. Morris, for our aching sides, many, many thanks.

Edward Abeles.

Self-Defense is the title of the extremely dramatic playlet which Edward Abeles, supported by Ralph Delmore and William B. Mack, offered for the first times at the Fifth Avenue Theatre last week. George Broadhurst is responsible for the sketch, and it is to the credit of the author that he has not taken vaudeville as a sort of joke, as many other dramatic authors have done, but that he has written a little drama that will long be played and remembered. Mr. Delmore has the role of a poor Italian boy, who, through circumstantial evidence, has been indicted for the murder of his father, mother and baby sister. The boy is doubly helpless through his being dumb. The scene is in the private office of the District Attorney. Mr. Mack, one of the assistants of the prosecuting attorney's staff, has been assigned to this case and has taken a keen interest in the boy. Through a slight knowledge of Italian and much patience he has learned the real story of the crime and has come to firmly believe that the boy is innocent of the murder of all except his father, whom he killed in self-defense. He persuades his chief to allow him to question the boy in the privacy of the office and promises to convince the attorney of the boy's innocence. The boy is sent for. Slowly and forcefully, but with much kindliness, the story is brought out, the prisoner telling in pantomime how it all happened, at the close of his dumb narrative the State's attorney pronouncing it a clear case of self-defense, the curtain slowly descending after the decision. The one fault in the performance lies in the pantomimic work of Mr. Abeles. Not that he is to be censured for poor work. Far from that. But, without the explanatory remarks of Mr. Mack as the assistant, the story would never "get over." Mr. Abeles would do well, as would almost every serious minded actor, to take a special course in the art of pantomime. THE MIRROR recently published an article upon this subject in which it referred to Severin, the great French pantomimist. M. Severin gave THE MIRROR an interesting interview when he was here last Winter, in which he expressed his interest in the future of pantomime in America. He said that he believed the American actor could in time equal the European in this branch of dramatic art, but that it would take years of study and work in this direction. THE MIRROR'S more recent article also referred to the motion picture art and the really wonderful pantomimic work being done in that field by actors here and abroad, and Mr. Abeles and others would do well to study the methods of such producers. Both Mr. Delmore and Mr. Mack gave the excellent portrayals that were to be expected from such sterling players, and the vaudeville stage is to be congratulated upon receiving this trio upon its boards. The playlet should have a long run, and the Tuesday evening audience showed its distinct approval of it in no small measure, many curtains being awarded the presenters.

Peter.

And now we can settle down and take life as it comes! Both of the "monks" are at work and the advance press stories as to which is which and what is what or who is who have been settled. But, alas! Now comes the controversy: Which (pardon, should say who)—Who is the best? Peter opens his act with a full stage, box set. Consul opens his in two. The former works with an ordinary chair and stool. Consul has a special table, chair, etc., on a raised platform—a more effective and better way of working. Peter merely drinks from a glass after uncorking a carafe. Consul does several more tricks in the eating line. Peter smokes a cigarette, but with much difficulty. Consul sits back as if he enjoyed his puffs. Peter removes his suit of clothes, but he is underdressed and his garments are not quite as like a man's as are Consul's. Peter goes to bed and so does Consul. But Peter does not go through any dressing such as Consul does, eliminating a "morning" wash and brush. Peter skates on rollers and here is a point in his favor. He uses both of his feet in a more natural way than does Consul and he skates more rapidly. The close of both is with a bicycle and here again Peter is the superior "monk." He rides in both directions about the stage and at a greater speed than does Consul. He rides up an incline and down five steps and repeats the feat twice over. Consul does the same stunt, but his incline is at a less angle and his steps are shorter and lower and he does not repeat. On Friday afternoon they brought a dog out and "sicked" him on Peter, who was given a bladder bag attached to a stick. They both went at it for several minutes, and had it not been for the leash the canine would probably have made it interesting for Peter. The audience enjoyed the act from start to finish and to those who had not seen the Morris simian it was wonderful (and it is). But to those who had seen Consul the comparison was too great. One fact was noticeable. Peter's trainer uses a whip, or carries one; Consul's does not. The next probable thing will be an election through one of the daily papers to decide which is the popular "monk."

Yvonne Lamor.

At the Fifth Avenue Theatre Yvonne Lamor, another English singing artist, made her first American appearances last week. Toward the middle portion of her act she succeeded in a measure in winning her audience on Tuesday night, but hardly until then. A quite pompous and extremely decollette costume aided in this desired result, and without the gown she might not have succeeded so well. Miss Lamor opened with an impression of Yvette Guilbert, singing a song of years agone, appearing in the costume of the Civil War period, with hoop skirt and flounces. Her second offering brought forth a brownish golden tinged gown of the Princess vogue, cut decollette, with a slight train, elbow sleeves and a pearl necklace to complete the effect. A topical comic song entitled "It Ain't Got Nothin' to Do with Me" was rendered, verses referring to up-to-date baseball happenings causing exhuberant expressions of approval from the gallery. The last gown, referred to above, was of ankle length, very tight fitting of a beautiful green color, tinged with old gold. A border of what looked like marabou bound the edge of the skirt effectively. Miss Lamor sang "My Wife's Gone to the Country, Hurrah! Hurrah!" but for some reason the song did not win out as it should and she received but a weak hand at the finish. The first portion might be eliminated and a more dashing, rollicking song inserted in its place, with a costume that would have some chance of winning admiration. The second could be retained and the last shelved for some song more suitable to Miss Lamor. After she has become more accustomed to American audiences and Americans likes and dislikes she will probably become a prime favorite. That she has suction, personality, looks and talent are evident.

The Book Agent.

George Warrington and company chose the Majestic for the tryout of their new comedy sketch, The Book Agent, and the playlet scored a good sized laughing hit at that house last week. The scene is in the rear shop of Mr. Henryman (George Warrington), where the latter and his daughter are discovered. Two book agents continue to pester the merchant throughout the act, and his wrath is funny in the extreme. The first is a rather aged and indigent man, who is "on his uppers"; the other is a youth who is in love with his daughter. The father has an aversion to the young man, but declares his willingness to consent to the match if the suiter proves a sufficient shrewd chap to get the best of himself in a business deal. The lover, of course, wins, selling a set of useless books to the storekeeper. The dialogue is of the fast and furious order and it is farce-comedy of the broad type throughout. Cutting and rewriting are needed to make it succeed on the big time, however, where with sufficient necessary changes it should win favor. All of the support were adequate and they included James Caldwell as the lover, Gus Livingstone as the older book agent, and Katherine Schuyler as the daughter. A special set of scenery was shown.

John Stanley and Company.

John Stanley tried out his new vaudeville act, The Washington Guide, at the Majestic Theatre last week, and, judging by the laughter on Tuesday afternoon, he was a big hit. The act is in one, utilizing three supporting players, who included Helen Irwin, Anthony Carlingham, and a Mr. Morey. These latter two played the parts of two Englishmen on a tour through the States with the daughter of one of them. Mr. Stanley offers to be their guide, immediately

(*Continued on page 21.*)

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A Copy of None, Copied by Many

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P. S.—Willing to flirt with any good comedy part.

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NEW VAUDEVILLE THEATRES.

Sam O. Small has completed arrangements and contracts have been signed for the erection of a $25,000 vaudeville house at McAlester, Okla., to be completed by Oct. 1. Seating capacity 800. A. B. Estes has leased same.

East Liverpool, O., is assured a new and modern vaudeville theatre to be opened Oct. 1 with U. B. O. vaudeville. A company of local men has been incorporated under the laws of Ohio, with a capital stock of $75,000, to erect the new structure, which will be known as the American Theatre. They have secured a lease from William Erlanger of the property at Sixth and Mulberry Alley. The deal involves an expenditure of $50,000. Of this amount $35,000 will be expended in the construction of the new theatre. J. C. Cain has been awarded the contract for the new structure. L. J. Herron will be the manager of the new house.

VICTORY BATEMAN ILL.

Victory Bateman, who is well known both as a legitimate and a vaudeville actress, is lying in the City Hospital, at Newark, N. J., suffering from a nervous breakdown. She was taken ill a week ago Saturday while playing one of the Keith-Proctor houses.

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VAUDEVILLE SONG FEATURES

WHAT SINGERS OF BALLAD, TOPICAL AND AND OTHER NUMBERS ARE OFFERING.

Old and New Selections That Please—Selections Heard in the Smaller Houses—Illustrated Songs Still a Feature in These Theatres.

The Doherty Sisters (Fifth Avenue) again scored heavily. They have a new song, "When I Put on My Hipless Gown," the song having the same air and most of the words of the former number about the sheath gown. A screamingly funny steel gray affair was worn by one of the girls, a huge pink ribbon binding the skirt about her ankles. Laughter of the very boisterous sort continued throughout the rendition. The same sister had a new black silk jacket, which she wore at the close of the act, when she appears in flesh tights. The effect was striking, but not displeasing. The other numbers remained unchanged, and they included "Sweetest Little Girl," "I'm Glad I'm Married" and "Bon Bon Buddy."

Clarence Wilbur and his supporting company of six girls, a character comedian and character actress, won favor with a capital F. The eccentric broad comedy of Mr. Wilbur caused a constant scream of laughter and the supporting work of his company aided materially as heretofore. The big feature song was "Henry Hudson" (?), the topical verses being highly amusing and entertaining. He is advertising the six O'Conor Sisters, who were formerly with him, but on Tuesday night they were conspicuous by their absence.

Harry Pentelle and Eddie Carr (New Brighton) appeared in second place. The songs were "I'm the Kid That Built the Pyramids," an old number, but one that pleased fairly well; "I'm Wise, Dead Wise," and "A Monkey Honeymoon." The eccentric dance of the tramp member of the team was cleverly done and hugely enjoyed.

The Ollivotti Troubadours (New Brighton) serenaded the seasiders in most delightful fashion, their playing upon violin and guitar being exceptionally pleasing. The violinist is an exceptionally good musician, who is a master of his instrument in every sense of the expression. The other entertainer proved that real music there is in guitar, and both his solos and accompanying playing were heartily enjoyed. "The Glow Worm" proved quite the most popular, while "Miserere," from Trovatore, was exquisitely played; a popular medley of airs and an imitation of a bugle and fife and drum corps closed the act, with fine effect.

G. Ray Barnes and Bessie Crawford (New Brighton) scored not only the hit of the entire bill, but on Monday night they were one of the biggest hits of any double act seen in town during the entire season. In fact the applause continued so strongly after Rajah's cards had been placed that the lights were forced up again and they were obliged to respond with another encore. The songs included "Wedding Bells," "Beautiful Eyes," with parodies, and "It Was the Roundabout Way He Got at It," with parodies. This latter is one of the funniest songs of the year and, as rendered by Mr. Barnes and Miss Crawford, should always be a sure winner. The business of the fakir in the early part of the act again provoked huge merriment.

Marie Dainton (New Brighton) had two offerings in her impersonation and "imposition" act that were really commendable, though not new for her. Her "impossibes" included Maude Adams, Harry Lauder and Anna Held, all of which proved quite as monotonous as such offerings usually are. However, credit must be given her (like unto the famed Barnum), for she "got away" with them, and her audience seemed to enjoy such reminders. Her commendable part included her impressions of the way Marie Lloyd might sing "Violets," and of how Mrs. Patrick Campbell might render "I'm Afraid to Go Home in the Dark," all of which was not only amusing and good entertainment, but showed a certain amount of originality upon the part of Miss Dainton and a talent for acting of the better sort. Such work is always more or less praiseworthy, and if players of her type would but side-track the worn and moth eaten line of imitations and give something that really calls for a display of talent, how much richer the vaudeville world might be.

Al Jolson (New Brighton) played a second week at this house and proved that he was easily entitled to such a holdover. His regular act was practically unchanged, but nevertheless quite as amusing as before. At the close and in place of his grand opera burlesque he offered a screamingly funny burlesque of Princess Rajah, following that act. Others have humorously mimicked the Oriental dancer, but Jolson was funnier than any we have yet seen. For the snake he used a piece of rubber tubing and for the chair a tiny doll's sized affair. Needless to say he was a "riot," the laughter being of the boisterous and tear dropping order.

The Dunne Sisters (Majestic) sang "You're Just the Boy for Me," "I've Got to See the Minstrel Show," "Roll Them Bones" and "Bye Bye, Broadway."

Gertrude Dudley (Majestic) again rendered a lot of old time songs, which, though tuneful, are so old as to have become shopworn and monotonous. Her repertoire included "The Bullfrog and the Moon," "Love Me and the World Is Mine," "There Never Was a Girl Like You," "Mary Is a Grand Old Name" and "Under the Tropical Moon." The same man again assisted at the piano.

Estelle Rose (Majestic) sang "That Would Never Make a Hit with Me," "Roguish Eyes," "My Cousin Caruso" and "My Irish Maid."

Thomas Porter Dunn (Majestic) was a valuable adjunct to the bill at that house, his stories and song renditions being thoroughly enjoyed. These latter included "I'd Rather Be a Lobster Than a Wise Guy," a parody on "My Dream of the U. S. A.," "Don't Take Me Home," "Dorando," "Wop" and "Mike Angelo."

At the Majestic the illustrated song was "Mollie Lee," with slides by Scott and Van Altena, giving it a Cohanesque kind applause swing. The number scored heavily and the singer was applauded to the echo.

Hapwood and Lee (West End), comprising a man and a woman, were thoroughly enjoyable in singing and dancing. Their songs included "I Want a Girl from a Yankee Doodle Town" and "Meet Me in Rose Time, Rosie." Dancing by both of the team pleased.

Waldron Brothers (West End) scored an emphatic hit as two German comedians. Garbed in grotesque make-up they held strictly to their dialect, causing frequent and hearty laughter. "That Wasn't All" was rendered in alternative fashion, winning a big hand. An interrupted historical monologue as attempted by the taller of the men proved laughter. Making a rapid change the smaller man appears in a ballet affair, while his partner as a Toreador, rendered in a pleasing tenor voice the Toreador song from Carmen, both doing operatic burlesque.

Connor and Edna (125th Street), comprising a man and a woman who dance and sing particularly well, were favorably welcomed in their rendition of songs, comedy talk and clog dancing. Mr. Connor is an active, lithe clog dancer, while Miss Edna is entitled to no little consideration as a "coon" shouter. The songs rendered were: "If Ev'ry Day Was Sunday," "Bye and Bye," "Preacher and the Bear," and a duet, "It's the Pretty Things You Say, Dear."

Bertha Ami (West End), a songstress possessing a fair voice, introduced classical and popular selections. Four songs were enough, considering her amateurish and affected manner. Her renditions included two indistinguishable songs, "This Rose Brings My Heart to You" and "Dublin Daisies."

NEW VAUDEVILLE ACTS.

(Continued from page 19.)

proceeding to extract money from them in hasty fashion. His comedy antics and gibes at the foreigners were funny in the extreme, but the jokes were, many of them, of a "sad" order, being far too stretched and strained. With cuts and changes, however, the act should be a winner at any house.

Edwin Holt and Company.

At the Majestic and West End theatres last week Edwin Holt tried out a new Jewell Collins' sketch, which unfortunately did not prove very much of a success, owing to the rather undramatic construction and the lack of sympathy felt for the leading character from the opening. The playlet is called The Father, the scene being in the barroom of a city hotel. Billy Adson returns to town after a business trip and is greeted by two of "the boys" and the bartender, who allows the homecomer to step behind the bar and mix a newly discovered beverage. A young man enters and Adson discovers through his conversation with one of the other men that the youth is his illegitimate son. The dispenser of liquids and the other two men retire to play a game of billiards, leaving the father and son alone. Adson introduces himself, but is shunned and cast aside by the boy he has wronged for so many years. The father appeals to the boy to allow him to make amends, laying stress upon his loneliness and desire for a home. At this the anger of the forsaken youth is aroused and he leaves his parent for good and all. The three companions of the lonely bachelor return, are invited to join in a drink, but each refuses and leave for their respective homes, one of them carrying a small rocking horse as his little boy's birthday gift. Adson is left alone and the curtain descends. The sketch hasn't a chance from the start and Mr. Holt worked against awful odds. His portrayal was, however, along the lines in which this excellent actor is best known and he made every speech tell, even though against himself. Lowell J. Sherman gave a most creditable impersonation of the son, though at times he spoke a bit indistinctly. The other parts were well handled by Louis Shea, Archie Allen and Walter Kelly. A special set with a bar and fixtures was shown.

The Great Anthony.

And still there is no stemming the on rush of vaudeville hypnotists! The Great Anthony, as he calls himself, appeared at Keith and Proctor's 125th Street last week. He was formerly with Pauline it is rumored. He opened with a similar speech, although decidedly lacking in conviction. Commencing on twelve subjects he began with the eye test and, like Pauline, explaining that this was not a hypnosis feat, but purely one of muscular and nerve control. His other tests were the stiffened catalepsy and bending catalepsy, three men and himself standing upon the subject's body while in a suspended position from the backs of two chairs. The suffering from a toothache, stomach ache, sore foot, loss of memory, inability to lift a handkerchief, catalepsy and whitening the arm, closing with three subjects auctioning a table, making one believe it to be a race horse, another a baby grand piano and the last a Jersey cow. As a showman the Great Anthony is not up to par, but for pure and simple amusement the act arouses continuous laughter and applause.

Hoopland.

Hoopland, at Keith and Proctor's 125th Street, gets a good pace in hoop rolling in a novel, though not really a new, order. The act is ably handled by two young men. Opening with full stage, a very pretty Summer park drop, with picturesque toy houses, is shown. The men while concealed within the various houses execute many feats, causing the hoops, in which are miniature figures, to hop, jump and return, dance and do a lively chase. Emerging from beneath the houses the men appear in neat lavender, with white braid striped suits, closing with Indian club juggling and the three string hoop rolling. A little more practice and the act deserves the big time.

George Austin Moore.

At the Fifth Avenue George Austin Moore made his metropolitan bow as a singer and monologist, and to say that he "made good" is putting it mildly. He has a pleasing personality, a bit too restrained at times though, and a versatility in dialect seldom found. He sang "Ephriham Johnson," "Goodby, Christina Johnson," "In Sunny Italy," "Dublin Daisies" and the German parody song on "Dixie." Between songs he told stories in dialect, his "coon" being by far the best. He has a future in vaudeville and will last.

Burt Earl Trio.

At Hammerstein's last week Burt Earl presented a new banjo act with the assistance of two men. They opened with a march piece and then Mr. Earl gave his banjo imitations, which are already familiar to most vaudeville goers. The wedding and the intoxicated man were as amusing as heretofore, and the house enjoyed both to the utmost. They closed with a trio rendition of "Stradella," and lastly with a medley of popular songs, including "Meet Me in Rose Time, Rosie," "I Remember You," "Don't Take Me Home," "Yankee Doodle" and one or two others.

International Trio.

Three acrobatic strong men made their first New York appearances at the Majestic last week, presenting an act of much merit. The heavyweight of the trio is a man of great strength and his feats of lifting and understanding were appreciated for their full worth. The act is well put on, the apparatus and costuming being particularly attractive. It deserves every consideration and would please on the big time.

BECK SAILS FOR EUROPE.

General Manager of the Orpheum Circuit to Make Compact with Foreign Managers.

Martin Beck sailed for Europe on the S. S. "Mauretania" on last Wednesday, Aug. 4, to be gone for an indefinite period. He was accompanied by his wife and will combine business with pleasure.

It is generally understood that Mr. Beck's real mission is to form some sort of combination with European vaudeville managers in the booking of American acts abroad. M. Meyerfield, president of the Orpheum Circuit, has been touring Europe since last May, with a view to bringing about some direct business relations between the Orpheum Circuit and the European houses. As stated in THE MIRROR of Jan. 16 last, C. E. Bray secured an option on a piece of property on Schiffbauerdam Strasse, Berlin, on which Mr. Beck is to build a handsome American sort of vaudeville house. In line with this policy he will, it is reported, make arrangements with Director Steiner, of the Berlin Winter Garten; Ben Teiber, of the Apollo Theatre, Vienna; E. E. Tleay, of the Theatre of Varieties, in Prague; Director Turin, of the Apollo, in St. Petersburg; E. Waldmann, of Budapest; Charles Aumont, of Paris, and Oswald Stoll, of London, whereby the Orpheum Circuit can book acts over the European circuits direct from the Orpheum Circuit here. If this should develop, which is more than likely, the Orpheum Circuit will be enabled to offer acts for two or three years' consecutive time.

Prior to his departure Mr. Beck announced that hereafter he will not look after the booking of acts himself, as in the past, but will leave this matter to the officials of the different departments of the vast circuit. Mr. Beck has purchased the interest of Murdock in the Western Vaudeville Association and hereafter that circuit will be under the control of the Orpheum Circuit. C. E. Bray left for Chicago on Saturday to take charge of the reorganization of the offices there, and C. E. Kohl will become the manager of the Chicago headquarters.

NEW YORK THEATRE OPENING.

The New York Theatre will open its regular season on Monday, Aug. 16, with the Cohan and Harris Minstrels, with George "Honey Boy" Evans as the star, supported by a company of one hundred. George M. Cohan has been rehearsing the minstrels for six weeks. George Evans will have associated with him John King, Sam Lee, Earl Benham, and Harry Van Fossen, and there will be a triple quartette of vocalists, with dancing and marching numbers arranged and produced by James Gorman, enlisting the services of fifty or more persons. Mr. Cohan has written a new one-act minstrel musical comedy, which he calls The Firemen's Picnic, for which he has composed several new musical numbers. The Boganny Troupe have been secured as a special feature of the vaudeville numbers, which also include Alexander and Scott.

"TOMMY" GRAY SEES PICTURE SHOW.

There is a great show here this week (the Savoy, Lake Placid, N. Y.)—moving pictures that really move! No wires used to deceive the public! The man who runs this place sells the tickets, then runs out of the box office and meets you at the door and takes them from you. He also sings with slides—at least he thinks he sings—probably on the advise of some enemy. The piano player is a graduate of the Conservatory of Music at Paris, Ill. He almost knows a piano when he sees one. At the conclusion of his performance Wednesday the audience shook him by the hand, and then she walked out, but the piano player had to keep on playing. Outside of this the place and show is all right. "ALAN DALE(Y)."

ORPHEUM CIRCUIT IN NEW YORK.

The story printed in THE MIRROR of July 24 reporting a well founded rumor that Martin Beck and the Orpheum Circuit might have a house in New York by next season now seems to bear the imprints of fact. It is now learned that Pat Casey was one of the gentlemen said to have been with Mr. Beck at the time they looked over the property on Forty-sixth street, adjoining the Gaiety Theatre. And furthermore, as Beck has bought out the interest of Murdock in the Western Vaudeville Association, and as he has already moved as far east as Atlanta, Ga., somewhat over the "border line," it seems more than likely that the astute Western manager will become a big factor in Eastern affairs before long.

HUBER'S MUSEUM OPENS.

Huber's Museum on Fourteenth Street opened its twenty-fifth season last week, after its usual Summer closing. The opening vaudeville bill included Madame Carrine's bears, Fanny and LeRoy Regorrels, Giovanni's cockatoos, Johnson, the bag puncher; Clyde Bates and co., Moran and Moran, White and Young, Mr. and Mrs. Blessing, Rita Reynolds, Gene Leslie, Al. Martin, and Bert Bernard.

COLUMBIA, BROOKLYN, CHANGES HANDS

The Columbia Theatre, Brooklyn, last week changed hands, coming under the leaseship of Marcus Loew, of the People's Vaudeville Company. The season will open the first week in September with popular priced vaudeville and pictures

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PARK THEATRE BURNS.

At York, Pa., Highland Park Theatre, one of the finest Summer theatres in the United States, was totally destroyed by fire, together with a number of other buildings in the park, about 12.30 the night of Aug. 3. The building, which was owned by the York Street Railways Company and managed by Edward Eichelberger, had a seating capacity of 1,100 and was equipped with an excellent scenic investiture. The theatre was remodeled in 1907, and for the past two seasons was the home of an excellent stock company. It had been closed for the past three weeks and was about to re-open with the May Hillman Stock company. The loss is estimated at $18,000.

News of the Summer Parks

The Parker Amusement Company put in a successful carnival week at Dubuque, Iowa, July 12-17, under auspices of the Woodmen.

At Central Park, Dover, N. H. (A. B. Leighton, mgr.): J. W. Gorman presented an exceptionally strong vaudeville bill July 26-31 to good business, consisting of Dacey and Donaldson, Seymour's Dogs, the Asards, and Musical Burkirk and co.

At Pastang Park, Harrisburg, Pa. (F. M. Davis, mgr.): Aug. 2-7: George and Donnie Trent, the Aldinos, Madeline Miller, Fitzgerald and Wilson, Wood and Lawson; attendance very good and pleased.

The Cameron Opera co. opened at Electric Park Auditorium, Fort Smith, Ark., in Little Dollie Dimples Aug. 1 to S. R. O.

At Palisades Amusement Park beginning yesterday, Monday, Aug. 9, there was a return to aeronautics, Professor T. H. Flowers offering as a big free attraction a giant balloon in which ascensions are announced to be made twice daily by "Little Beneta," a young woman, who will also make a parachute jump each time. A canvas covering has been provided for the auditorium and the performances are given when it rains just the same as in dry weather.

At Goshen, Ind., Rogers' Band Park, which was opened for the first time June 22, is doing a nice business with concerts, roller skating and motion pictures. Owing to the Sunday blue laws in force there, the engagement of the Fraser Highlander Band for two concerts Sunday, Aug. 1, was canceled. Blosser Park, a resort two miles from the city, up the Elkhart River, is popular with roller skaters. It is now in its first season and A. F. Blosser spent $3500 in improving it. The second annual Elkhart County Fair will be given at the Goshen Fair Grounds Sept. 14-18.

At Lake Contrary, St. Joseph, Mo., Gargiulo's Band gave a series of concerts July 25-31 that pleased light business. Casino: Don Philippi and Band opened Aug. 1 for a week of concerts.

Boynton Beach, Perth Amboy, N. J., is doing fine business. Dr. Vulcan is still the feature at the beach.

At Harlem Park, Rockford, Ill. (Hugh C. Andres, mgr.): Tom Linton and co., the Trolley Trio, Gale Craig, and motion pictures July 26-31; good business.

At Wilmington, Del., Brandywine Springs Park, moving pictures entertained. N. Dushane Cloward is manager. Shellpot Park, moving pictures and vaudeville, with Joseph E. Henry as manager.

Lincoln Park, at Norwich, Conn. (Fred Cranston, mgr.): Bill for week Aug. 2 was William Josh Daly's Minstrels; excellent entertainment, to well filled houses.

Ross Park, Binghamton, N. Y. (J. P. E. Clark, mgr.): Guy Brothers' Minstrels Aug. 2-7, drew good business.

At Lincoln Park, Fall River, Mass. (I. W. Phelps, mgr.): The Lincoln Park Opera co. offered The Belle of New York Aug. 2-7 and scored a great success. Florence Ackley, Glen Ellis and Sadie Etherton all pleased. J. S. Murray, George Williams, Harry Burnham and Lionel Hogarth also achieved successes.

At Hanover, Pa., Eichelberger Park Pavilion (Ed. Grumbine, mgr.): The Chauncey-Kiefer co., which has appeared here during the Summer, closed a twelve weeks' season Aug. 7.

At Montreal, Que., Dominion Park Aug. 2-8: Speedy, the high diver, is still the sensation; others: Leon and Adeline, Robinson Trio, Edward and Genevieve Farleys, Major Doyle. Sohmer Park Aug. 2-8: The headliner is Valecita's Trained Leopards. Others: Miss Eula in violin solos, Heras Troupe, Will Lacey, and Welda and Serano; pleased. On Thursday the musicians and other employees had their annual benefit, with special features.

Great preparations are being made for the coming Tri-State Exposition at Rock Springs, East Liverpool, O., Sept. 14-17.

Big Water Carnival, together with various other amusements, will make Peoria, Ill., extremely active Aug. 17-19.

The Stoddard Stock co. is presenting The Devil at Spring Bank Park, London, Ont., Aug. 2-7 to fair attendance, as the hot weather is driving more people down the river now than earlier in the season.

The Batavia, N. Y., Lodge, B. P. O. E., are to hold a fair Aug. 9-14 to raise money for a new club house under the direction of Harry R. Crosby.

At Goodale Park, Columbus, O., last week, the recently organized Band of the Woodmen of America gave its first concert. There are thirty-five musicians in the organization.

Merry and Boomer, proprietors of the Hotel Nassau, Long Beach, L. I., announce that vaudeville will be presented at that hostelry every night from now on until the close of the season. The first week's bill included Fuji-Ko, Clifford Walker, Roltare, and Delavanti.

Louis F. Rager, an amateur hypnotist, entertained an audience at Luna Park, Johnstown, Pa., last week. He states that he will enter the field as a professional.

At Akron, O., Lakeside Park Casino (N. O. T. and L. Company, owners and mgrs.): Will J. O'Hearn, Esmeralda, Chefalo and Capretta, Charles Decamo, Quinlan and Mack 2-7, pleasing, to good paying business.

At the Free Theatre, Vanity Fair, Providence, R. I., 2-7, the Irving Jones Opera company presented the musical comedy Alabam. Crescent Park had among its free attractions the Fontaller Troupe of Acrobats, Professor Irwin's Leopards and Lions, and Bailey and Girard, barrel jumpers. The resorts are all doing a fair business.

Electric Park, Albany, N. Y., offered a capital bill 2-7, which comprised Lester-Creighton Troupe, Ferry, human frog; Mlle. Valeska, Billy Barron, Moore and Young; attendance has been large. Altro Park's popularity is showing a decided increase with good weather and a strong list of added features. Business heavy 2-7 with the American Four, Montigini's Trained Cockatoos, Three Faxers, and Piquo, gymnast.

Flemington, N. J., had a carnival last week, the affair being held in the public park. This is its fourth annual celebration.

Thousands of Welsh-Americans gathered in Willow Grove, Philadelphia, last Thursday. A feature of the affair was a chorus of one hundred mixed voices. Delegations came from all parts of the country.

Suburban Garden, St. Louis, is to be remodeled at a cost of $200,000. Work will begin immediately after the closing of the present season. The present theatre is to be replaced with a better and more commodious house, and alterations will be made throughout the entire park.

Zue McClary is directing C. Foster Willard, who will make regular flights in an aeroplane in parks of the country. The machine he will use will be of the same model as the one in which Glenn H. Curtiss made so many successful flights this season, and will be constructed by Mr. Curtiss.

Lee Shubert denies the story sent out by the press agent of Dreamland that he intends to operate a theatre on the end of the Dreamland Pier.

Riverside Park Casino, Saginaw, Mich. (Saginaw Valley Traction Company, mgrs.), the week of July 26-1 had Olmstead and Fleming, the Two De Comas, Tom Gibbons, Mack and Burgess, George Berry and company, Bell-Hop Four, Short and Edwards, Terry and Elmer; very good bill; excellent business. For Aug. 2-8: Marquis and Lynn, Mitchell and Willard, Lillian Le Roy and company, Jack Harlow and company, Wayne G. Christy, Olga Lorraine, Douglas and Douglas, the Four Graceful Grohs.

Forest Park Highlands, St. Louis, last week presented a snappy bill of six acts, including Ballerim's dogs, Jarrow, Two Vindabonas, Adele McNeill, Frank and Joe Wilson, and the Dunedin Troupe. Mamie Queing will sing with Cavallo's Band this week. West End Heights presented Hodges and Darrell, Jack Crottey and company in The Dress Rehearsal, Vogel and Waudas, J. B. Sandifer, and the Steel Sisters to good patronage. Mannion's Park offered an attractive bill, including Lopez and Lopez, Devoy and the Dayton Sisters, McCaull and Conway, Katheron and Lee Haley, Van Hoold, and the Mannionscope.

A new park has been opened at Fort Dodge, Iowa, called Wildwood. Nightly band concerts are given.

The Bostonia Ladies' Orchestra is heard at Bay Shore Park, Baltimore, Md. Concerts and a small Wild West show are given at Gwynn Oak Park. Music and vaudeville are the attractions at Electric Park.

Electric Park, San Antonio, Texas, has changed hands. W. K. Mayers, of Greensburg, Pa., has purchased same from Mr. Walker. Mr. Mayers will replace the band which has been leased for several months. New concessions will be put up at once.

Little York Park, Cortland, N. Y., last week offered Cotton's Comical Donkeys and Band Concerts and drew good business.

The Italian Guards Band made its American debut at the Electric Park, Newark, N. J., Aug. 2, and scored a great success. One of the most attractive features of the programme was Marguerite de Forest Anderson and Olga Neradoff de Codina.

Air Line Park, La Porte, Ind., had Friedlander Brothers and Clayton Sisters Aug. 6-8.

All kinds of taste found something to its liking last week at the open air resorts about Louisville, Ky. With free concerts by Gregg's Band at Fontaine Ferry Park, with extra attraction of Lucille Alberti as vocal soloist, and the following excellent vaudeville bill: The Hiltons, Fred Gilman, Tetsuwari Japs, Keno and Lynn, and Jewell's Manikins. Novelty has been the keynote of Riverview Park ever since this beautiful resort came under the management of Colonel Lum Simons, and too much praise cannot be given the bill which has been provided for the entertainment of the numbers who have visited this park week of Aug. 1-6. The Black Hussar Band has been succeeded at the park proper by Joe Clark's Colored Jubilee Singers. Another innovation, which the management has just announced, is free fire works for Tuesday and Friday nights. The free vaudeville has: Harney and Haynes, Manning Trio, Alger Sisters, and Camille Personi.

At Gloversville, N. Y., Sacandaga Park (Charles B. Nellis, mgr.): Aug. 2-8: Good crowds saw bill composed of Louis Granat, Corcoran and Dixon, Yale and Simpson, Eddie De Noyer and the Danie Sisters, and the Three Ernests.

At Scranton, Pa., Lunt Park (Len B. Sloss, mgr.): The Heikvits, high fire divers, were the free attraction the week of Aug. 2. Business has been excellent. For week of 9 Kudara's Imperial Japanese Troupe. Rock Glen Park (A. Frothingham, mgr.): The Marathon races, which had been postponed, will take place Aug. 7. A great many entrees have been made, and a large crowd will be present. The usual Thursday night fire works display was very fine.

At Bridgeton, N. J., Tumbling Dam Park (Howard L. Tyler, mgr.): Last week's bill didn't contain a dull act, and was remarkably evenly balanced. It opened with Felix Haney, following in turn Fisher and Brother, Eckert and Francis, Norris and Wiley, and motion pictures; excellent business. Hippodrome Park (Chester Paullin, mgr.): Packed houses all week. Friend and Jorden, the Nasaroff Trio, Batchelor, De Nelle Sisters, Martell Brothers, H. Sylvester, Carl Cook's Alabama Quartette, and moving pictures.

In the German Village at Electric Park, Kansas City, Mo., Aug. 1-7 vaudeville of average merit drew the usual big crowds. Wartenburg Brothers, novelty jugglers; Marius Libby, tenor; Three Keltons, musicians; La Petite Laurie, equilibrist, and Odell and Kinley, song and dance team, all won applause. The free vaudeville bill at Forest Park included the Carr Comedy Quartette, Musical Winters, Sylvester and Robinson, and Louine, all of whom pleased. The Navassar Ladies' Band began a second week at Electric Park 1 to big crowds that were very enthusiastic in their reception of the programmes. The band secured a big hit on their first week, and promise to be even more popular before the close of the engagement. Forest and Fairmount parks had big bills 1, swimming races and other water sports heading the programmes. At the latter place a big balloon race between L. M. Bales, of Kansas City, and R. F. Winstead, of Indianapolis, was won by the local man. The usual park attractions found the usual favor.

At Forest Park Highlands, St. Louis, Mo., the youthful Vera Berliner was headlined as a violinist. Jewel's Manikens were pleasing. Keno and Lynn in singing and dancing specialty, Fred Gilman in dialect numbers rounded out the bill. At Manninos Park Redpath's Napanese were headlined in a sketch, Fun in a Schoolroom. Charles Ledegar, German comedian; the Ryans, singers and dancers; Irene Hurck, singing comedienne, and the Manninoscope made up the bill.

A CRITICAL REVIEW

COMMENTS OF THE "MIRROR'S" CRITICS UPON OFFERINGS OF THE WEEK PAST.

Large and Small Acts That Pleased—Those That Failed to "Make Good," with Possible Causes Therefore—Bills at the Seashore Houses.

Frank Dale (125th Street), a man of a towering slim figure in grotesque make-up of tight fitting trousers and short Prince Albert coat, was most pleasing with his monologue of rustic color. A song and eccentric dancing were remarkably well done.

Young and La Belle (West End) are a man and a woman, both of whom appeared to a favorable advantage in acrobatic tumbling of fun provoking order and contortion feats executed by the woman. The couple were awarded hearty applause on Wednesday evening.

John B. Hymer and company (New Brighton) again scored a hearty laughing hit with The Devil and Tom Walker, the musical comedy playlet being as thoroughly enjoyable there as at the regular town houses. The act should be good for seasons to come.

La Veen Cross and company (Fifth Avenue) closed the bill with a whirlwind finish. Theirs is one of the biggest and best acrobatic acts upon the vaudeville stage to-day, and the understanding work of the strong man of the act is most remarkable. He did one or two lifting feats not seen before and every one of his "stunts" were of a high order. The special scenery including the fountain, and the comedy element were appreciated for their full worth.

Princess Rajah (New Brighton) played her first week at one of the large beach houses, and her work was enjoyable to the patrons of that house. She wore another of her beautiful Oriental costumes, this time of white. Her dance was somewhat moderated and less "wiggly" than when seen on Broadway, and as a consequence it was less suggestive and more artistic.

LAST WEEK'S BILLS

KEITH AND PROCTOR'S FIFTH AVENUE.—Capacity again was enjoyed here. The bill included Leander Brothers, Yvonne Lamor (New Acts), Edward Abeles and company (New Acts), Doherty Sisters, Gillette's dogs and monkeys, Bert French and Alice Els (second week), George Austin Moore (New Acts), Clarence Wilbur and Girls, La Veen, Cross and company.

VICTORIA AND ROOF.—The Daleys, Frey Twins, Bedini and Arthur, Burt Earl Trio (New Acts), Gertrude Hoffman, Ryan and White, Peter (New Acts), The Quartette.

BRIGHTON BEACH THEATRE.—The Vander Koors, Harry Fentelle and Eddie Carr, Princess Rajah, Ollivatti Troubadours, John B. Hymer and company, C. Roy Barnes and Bessie Crawford, Marie Dainton, Al. Jolson, the Seldoms.

MAJESTIC (first half).—Johnnie Stanley and company (New Acts), Dunne Sisters, Gertrude Dudley, Thomas Porter Dunn, Estelle Rose, George Warrington and company (New Acts). Second Half.—International Trio (New Acts), Nevins and Erwood, Three Marvelous Mells, Bertha Ami, Waldron Brothers, Edwin Holt and company (New Acts).

FOURTEENTH STREET.—Shayne and King, Coopinger and White, the Bradfords, Jack Driscoll, Kessley's Marionettes, Edward and Molly White.

GRAND OPERA HOUSE.—Billy Barlow, Kennedy and Denton, Murray and Swift, Will Robbins.

DEWEY.—Vaudeville and Motion Pictures.

ATLANTIC GARDEN.—Bowen, Lina and Moll, Burns and Fulton, Tojette, Vaughne and Patterson, Alice Robinson.

KEITH AND PROCTOR'S 125TH STREET (first half).—Frank Dale, Connor and Edna, Hoopland, and the Great Anthony. Second Half.—Pauline Le Moyne, Saunderson's Marionettes, Sullivan and Raymond, and the Great Anthony.

WEST END (first half).—Young and La Dell, Bertha Ami, Hapwood and Lee, Edwin Holt and company, and Waldron Brothers. Second Half.—Estelle Rose, the Great Hugo, Thomas Porter Dunn, Musical Millers, and Grand Opera Quartette.

MORRISON'S THEATRE, ROCKAWAY BEACH (P. H. Morrison, mgr.): Mlle. Dazie and company, Elsie Harvie and the Halson Boys, Billy Gaston and Ethel Greene, Wilfred Clarke and company in What Will Happen Next, Gus Edwards, Jack Wilson, supported by Ada Lane and Frankyn Batie, and Martinetti and Sylvester. Entire bill was splendid. Crowded houses all week.

AMERICAN MUSIC HALL, ROCKAWAY BEACH (Arthur W. Davis, mgr.): Arthur McWatters and Grace Tyson, Frank Bush, Al. Shean and Charles Warren, Gallando, Reid Sisters, Abbie Mitchell, Muriel Ringgold and the Lime Kiln Club, Marimba Band, Joe Boganny Troupe. The bill was one of the best seen at this house. Good houses. Nate B. Spingold, who has acted as manager of the house since Mr. Morris took it over early in July, has been succeeded by Arthur W. Davis, of the Morris forces. Under Mr. Morris' lessceship business has been improving, and the work done by Mr. Spingold is being augmented by Mr. Davis.

BRIGHTON BEACH MUSIC HALL.—Virginia Harned, Ward and Curran, Nonette, La Vine-Cimaron Trio, Our Boys in Blue, Bessie Valdare Troupe, Ben Welch, Belle Blanche.

THIS WEEK'S BILLS.

AMERICAN MUSIC HALL AND ROOF.—Julian Eltinge, Malcolm Scott, McWatters and Tyson, Grace La Rue, Edith Helena, the Seven Pereroffs, Rappo Sisters, Rostow, Gordon Brothers, Burton Duo, Consul.

VICTORIA AND ROOF.—Gertrude Hoffmann, Bedini and Arthur, The Quartette, Burt Earl Trio, Frey Twins, Hastings and Wilson, the Daleys, Ryan and White, Mlle. Caine, Peter.

HENDERSON'S MUSIC HALL, CONEY ISLAND.—Burnham and Greenwood, Lamont's cockatoos, Berry and Berry, Tennis Trio, Ernest Trio, Dixie Serenaders, Three Weston Sisters, Hassan Ben Ali's Arabs, the Dees Trio, Trocadero Quartette, Mimic Four, Welch and Maitland.

KEITH AND PROCTOR'S FIFTH AVENUE.—William H. Thompson and company, French and Els, the McNaughtons, Fred Watson, Robert De Mont Trio, the Seldoms, Countess Rosal, Kate Loisette and her pigeons.

NEW BRIGHTON THEATRE.—Annette Kellermann, Melville and Higgins, Cartmell and Harris, Al. Leach and Rosebuds, W. E. Whittle, Potter-Hartwell Trio, Lee Brothers and Allen, Wilfred Clarke and company.

BRIGHTON BEACH MUSIC HALL.—Charmion, Howard and Howard, Augusta Glose, Phantastic Phantoms, Walsh, Lynch company, Grace Garner and company, Bob and Tip, Clarence Wilbur and company.

AMONG AGENTS AND PRODUCERS.

Favorable notices are being given by Southern critics regarding Billy's Best Bet, the sketch in which E. A. Turner and company are appearing. The act was written by Jerrold Shepard, who has furnished some excellent material in the past for Charles Dickson, Beatrice Ingram and other vaudeville stars. Mr. Turner's singing voice is heard to advantage in "How Do You Do, Miss Josephine?" a song fitting so peculiarly into the story that the singer does not "come out of the part" for its rendition.

At the end of the tour of Forty-Five Minutes from Broadway Eugene MacGregor will be seen in a sketch called The Juvenile Man, written by Arthur Deodier, supported by Louise Gardner and Mrs. Susan Chisnell. Mr. MacGregor will be under the direction of the United Booking Offices.

De Witt C. Millen has finished his new playlet for vaudeville, called The Manager, and will produce it in Chicago the last part of August. Mr. Millen has written several playlets during the past two years. He is now working on a comedy drama dealing with the up to date business man of to-day.

Rosina Zaleska has in preparation an elaborate production of a comedy dramatic playlet, given Miss Zaleska by the late Madame Modjeska a few months before the latter's death, named Only a Coral Girl, which will be produced at one of the New York houses very shortly.

Joseph Hart is negotiating for another European novelty for American vaudeville. This time it is the Eton College Boys' Orchestra, of London, the act consisting of some forty of the students of this famous old English institution of learning, ranging from fourteen to seventeen years of age, all of whom are excellent musicians. It has been planned to give these boys an educational tour of travel, and it is figured that they can more than make their expenses by appearing as a high class vaudeville act and at the same time learn their lessons of foreign lands. What lends interest to the act is that a young girl, just seventeen years old, is the director of the orchestra. Mr. Hart has secured an option upon this act and is now at work arranging for American bookings for it.

Franklyn Gale has received good offers for stock and productions next season, but will remain in vaudeville, presenting her sketch, The Seamstress, under the title of On the Level, by Charles W. Doty, the author deciding the latter more suitable. Miss Gale is spending her vacation with friends in Chicago.

Rehearsals of The Servant and The Man and the Devil have been going on at the Colonial, Chicago. The playlet, produced at the Bush Temple, may be seen in vaudeville.

Reich and Plunkett announce that Cecil Francis and company will open the latter part of August in An Artist's Studio. They are also booking the Three Newcomes, who played Palisades Park last week and are at Montreal this week.

The Three Dolce Sisters, formerly the Dolce Singing Trio, made a big hit at Rye Beach, N. Y., last week. Reich and Plunkett are now their agents.

Herrera, a "Man Monkey," made his American debut at Atlantic Gardens last week. Albert Sutherland brought him over from Europe.

Stella Congdon, one of Augustin Daly's old stock company, is going into vaudeville this season, appearing in a playlet written by herself, entitled Mammy's Devotion.

Chales B. McCarron, son of John H. McCarron, made his theatrical debut with Gene Hughes in Suppressing the Press, Aug. 1, at Dayton, Ohio.

Lewis McCord and company will produce a new sketch entitled Winning on Wind, by Fred J. Beaman, at Trenton, Sept. 6. The cast will comprise six people. McCord has just returned from a Summer vacation at Madison Centre, Me.

Hal Davis will bring over from Russia, where he is now the reigning sensation, La Guarany, the Spanish dancer and pantomimist. Phillip Dufaurie, who played in America originally in the support of Guerraro, will produce the new pantomime and also play her support. The act opens in October. Mr. Davis will also present Inez Macauley in a military comedy entitled The Fall of '64 and The Vital Question, a sort of Man of the Hour sketch, in the early Fall.

Weber and Rush will open the Gayety, Louisville, Ky., Aug. 29. The Kansas City Gayety opens Aug. 21 and the Minneapolis Gayety Sept. 6. Will book thirty-eight theatres all told this season.

Charles B. McCarron, son of John H. McCarron, acter monologue for Ida Muller and has but lately finished new dialogue for Clara Belle Jerome's sketch. He is writing a new travesty for Shean and Warren entitled Little Quinne. The Banker's Offspring, and a Dutch act for Grojean and Maurer on the Weber-Fields order. Dave and Percie Martin in Horwitz's rural comedy, At Hickory Crossing, will be seen in New York shortly.

George Spink has commenced rehearsals of his new sketch, The Song Shop. He will open his season the latter part of August.

The Broomstick Witches, B. C. Whitney's act, taken from The Isle of Spice, has been booked for about thirty weeks over U. B. O. time.

Emmet Devoy commenced rehearsals of his new playlet, Dreamland, at the Stuyvesant Theatre last week. He is supported by Nathalie Jerome, Eva Randolph, Josie Robinson, John Glayde, William Hurst and L. B. Carlton.

Julie Ring will present her new act, Choosing a Husband, at Mt. Vernon next week.

The Six O'Connor Sisters, who were formerly with Clarence Wilbur, and whom he is still advertising as being with him, opened at

Young's Pier, Atlantic City, N. J., last week in a new singing and dancing act with Will J. White. The act carries a special set.

William H. Thompson is the headliner at the Fifth Avenue this week, presenting a new playlet by F. D. Bone, entitled The Pride of the Regiment. The sketch was first produced at the Haymarket, London, in 1908, and it is still meeting with favor over there.

Porter J. White's problem playlet, The Visitor, will have its initial metropolitan presentation at the Fifth Avenue the week of Aug. 23.

The Temple Quartette, formerly with the Night with the Poets act, now under the management of Edward S. Keller, are booked solid until 1910, opening at Keith's, Philadelphia, Aug. 23. They will make a feature of Leo Edwards' "This Rose Brings My Heart to You," and "By the Light of the Silvery Moon."

Ed. Gallagher has given up his agency business and is playing on the Sullivan-Considine time.

Burns and Fulton have signed with Albert Sutherland for thirty-six weeks over United time, opening Aug. 23 at the Trent Theatre, Trenton, N. J. They will play New York the week of Oct. 18 at the Colonial.

Edwin Holt tried out a new act called The Father at the Majestic last week (see New Acts). He is now under the personal direction of Martin Beck and will appear in his successful playlet, The Mayor and the Manicure over Orpheum time next season. Mr. Holt is presenting Edwin Barbour in the same sketch over the smaller United time.

Minnie Dupree is rehearsing a new sketch by Edgar Allen Wolf, entitled The Call for Help. Four people are in the cast. It will be produced under the direction of Dorothy Richmond.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abdallah Bros.—Hippodrome, Pittsburgh.
Adams and Mack—Crystal, Denver, Colo., Crystal, St. Joseph, Mo., 16-21.
Adelaide—Orph., Denver, Col.
Adelman, Joseph—Apollo, Nuremberg, Ger., 1-31.
Ahearn, Chas., Troupe—Coliseum, London, Eng., July 26-15.
Alfrettas, The—Mannim's, Park, St. Louis.
American Dancers, Six—Orph., 'Frisco, 9-21.
Angiers, The—Bullock's, Prov., R. I.
Ardell Bros.—Grand, N. Yakima, Wash.
Arlington Four—Orph., Spokane, Wash.
Armstrong and Clark—Orph., Los Angeles, Cal.
Artois Bros.—Grand, Pittsburgh.
Arnolds, Chas.—Airdome, Manhattan, Kan., 9-21.
Auger, Capt. Geo.—Orph., Portland, Ore.
Avoles, Musical—Orph., Frisco, 2-21.
Ashner, Sisters—Airdome, St. Louis.
Avery George—Hopkins, Louisville, Ky.
Banyon, Alfred—Celoron, Jamestown, N. Y., 16-21.
Bards, Four—Idora Park, Oakland, Cal.
Barnes, MacM., and Louise Reming—Wigwam, 'Frisco.
Barry, Edwina, and William Richards—Columbia, St. Louis, Maj., Milwaukee, Wis., 16-21.
Bathing Girls—Orph., Portland, Ore.
Bernard, and Howard—Bijou, Muskegon, Mich.
Bedini and Arthur—Hammerstein's, N. Y.
Belford and Mack—Airdome, Port Chester, N. Y.
Beresford, Helen—Unique, Minneapolis, Minn., Family, Fargo, N. D., 16-21.
Barrian, Steve—Airdome, Charleston, S. C.
Big City Four—Maj., Chicago.
Blondell, Ed.—Pantage's, Spokane, Wash.
Bob and Tip—Brighton Beach Music Hall, N. Y.
Bootblack Quartette—Temple, Detroit, Mich.
Bowers, Walters and Crooker—Brighton, Brighton Beach, N. Y., 16-21.
Boyd and Allen—Airdome, E. St. Louis.
Boys in Blue—Shea's, Buffalo, N. Y.
Bowser, and Hinkle—Temple, Detroit, Mich.
Braatz, Selma—Orph., Los Angeles, Cal., 9-21.
Bradley and Ward—.
Brady and Mahoney—Celoron Park, Jamestown, N. Y., Valley, Syracuse, 16-21.
Brassilly, Sisters—Hippodrome, Pittsburgh.
Bredean, J. F.—Orph., Salt Lake City, Utah.
Brooks, Walter Julian—Airdome, Topeka, Kan.
Bristol's, Ponies—Hippodrome, Pittsburgh.
Bronder, and Bronder—Airdome, Bessemer, Ala.
Buckley, John—Pantage's, Seattle, Wash.
Bunth and Redd—Grand, Cleveland, O.
Burke, Parker L.—Bullock's, Prov., R. I.
Burke's Dogs—Orchard Beach, Me.
Buskirk, Musical—Gorman's Park, Manchester, N. H.
Byrne-Golson Players—Delmar Garden, Oklahoma City, Okla.
Byrne, John H. W.—Orph., Brockton, Mass.
Byrnes Bros.—Maj., Chgo.
Caine, Mile—Hammerstein's, N. Y. C.
Camille Trio—Orph., Salt Lake City, U.
CAMPBELL, EMERIN, AND AUBREY YATES—Proctor's, Newark, N. J.
Carew, Mabel—Wigwam, 'Frisco.
Carberry and Stanton—Hopkins, Louisville.
Carl, K. P.—Grand, Atlantic, Ga., 2-21.
Carson, Chas. R.—Ainu, Cadillac, Mich.
Carus, Emma—Palace, London, Eng., Aug. 9-Sept. 4.
Cartmell and Harris—Brighton, Brighton Beach, N. Y.
Castellene Bros.—Grand, Phila.
Caswell and Arnold—Maj., Butte, Mont.
Chanti—Empire, New Cross, Eng., 9-14, Empire, Stratford, 16-21, Empire, Shepherds Bush, 23-28.
Chinko—Grand, Davenport, Eng., 16-21, Palace, Bristol, 23-28.
Charmion—Brighton Beach Music Hall, N. Y.
Christopher, Frank—Gem, Balto.
Clarke, Wilfred—Brighton, Brighton Beach, N. Y.
Clive, Henry—Columbia, St. Louis.
Clinton and Jermon—Keith's, Boston.
Coleman and Mexis—Hippodrome, Pittsburgh.
Conlin and Steele—Temple, Detroit, Mich.
Consul—American, N. Y. C.—indefinite.
Conroy and Le Maire—Orph., Frisco, 1-14, Orph., Oakland, 16-28.
Crane and Finlay—Vaudeville, Mt. Carmel, Ill.
Crane, Mr. and Mrs.—Morrison's, Rockaway, N. Y.
Cunningham, Georgia—Grand, Cleveland, O.
Cunningham and Marion—Orph., Seattle, Wash., Orph., Portland, Ore., 16-21.
Cuttys, Musical—Coliseum, London, Eng., 9-14.
Dainton, Marie—Keith's, Phila.
Daleys, The—Hammerstein's, N. Y. C.
Dancing Bugs, Four—Keith's, Phila.
D'Arc's Marionettes—Palace, London, Eng., Aug. 2-Sept. 14.
Davis, Mark and Laura—Brinckman's, Bernidji, Minn.
Day, Carita—Wigwam, 'Frisco.
Dazie—Morrison's, Rockaway, N. Y.
De Hailis and Velora—Ramona Park, Grand Rapids, Mich.
De Mont, Robt., Trio—K. and P. 5th Ave., N. Y. C.
De Voe, Pasqualina, and Leo Cooper—Maj., Denver, Colo., 16-21.
Derrill, Frank—Maj., Lexington, Ky.
DOHERTY SISTERS—Keith's, Phila.
Doric Trio—Maj., Toronto, Can.
Downey, Leslie T.—Crystal, Oconomowoc, Wis.—indefinite.
Downs, T. Nelson—Temple, Detroit, Mich.
Doyle and Fields—Airdome, Ft. Wayne, Ind.
Doyle, Patsy—Palace, London, Eng., July 19-Aug. 28.
Drew, Helen—Bullock's, Prov., R. I.
Dunedin Troupe—Fontaine Ferry, Louisville, Ky.
Dunn, Arthur, and Marie Glaser—Bennett's, Montreal, Can.
Dwyer, Lottie, Trio—Temple, Prov., R. I.
Dyer, Wm.—Scenic Temple, Prov., R. I.
Earl, Burt, Trio—Hammerstein's, N. Y. C.
Eckel and Dupree—Lubin's, Phila.
Edwards', Gus, Kountry Kids—Bennett's, Montreal, Can.
Edwards', Gus, Blonde Typewriters—Shea's, Toronto, Can.
El Barto—O. H., Bristol, Tenn.
Eldon and Clifton—White City, Louisville, Ky.
Ellison, May—Temple, Prov., R. I.
Eckel and Dupree—Lubin's, Phila.
Elite Musical Four—Miles', Minneapolis, Minn.
Englebreth, George W.—Coney Island, Cinti.
English Belles—Lyric, Joplin, Mo.
English Rosebuds, Four—Idora Park, Youngstown, Pa.
Eltinge, Julian—American, N. Y. C.
Equest and Chevalette—Hippodrome, Pittsburgh.
Fadette Orchestra—Keith's, Boston, July 26-Sept. 4.
Faust Bros.—Maj., Denver, Colo.
Fields and Hanson—Hazel Park, Hazelton, Pa.
FIELDS, W. C.—Coliseum, London, May 24—indefinite.
Fianeys, The—White City, Chgo.
First, Barney—Grand, Cleveland, O.
FISHER, MR. AND MRS. PERKINS—Stony Brook, L. I.
Fletcher, Charles Leonard—Morrison's, Rockaway, N. Y.
Flynn, Earl—Lagoon Park, Cinti., O.
Fostelle, Al., and Florence Emmett—Bullock's, Prov., R. I.
Foster, Geo. A.—Star, Muncie, Ind.
Fox, Harry, and Millership Sisters—Shea's, Buffalo, N. Y.
Foy, Margaret H.—Grand, Columbia, S. C., Airdome, Augusta, Ga., 16-21.
Francis, Emma—Bennett's, Montreal, Can.
Frederick, Helena—Orph., Los Angeles, Cal., Orph., Salt Lake City, U., 16-21.
Fredericks and Don—Boulevard, Medford, Mass.
Freary, Julia—Shea's, Buffalo, N. Y.
Frey Twins—Hammerstein's, N. Y. C.
Gallagher, Irene—Luna Park, Washington, D. C.
Gallimore, Arthur—Argyle, Berkenhead, Eng., 9-14, Hippodrome, Glasgow, Scot., 16-21, Hippodrome, Paisley, 23-28, Hippodrome, Hamilton, 30-Sept. 4.
Gardner and Stoddard—Riverton Park, Portland, Me., Salisbury Beach, Salisbury, Mass., 16-21.
Gardners, Three—Pantage's, Portland, Ore.
Garner, Grace—Brighton Beach Music Hall, N. Y. C.
Gates, Roy—Family, Detroit, Mich.
Gaylor and Graff—Lincoln Park, Norwich, Conn.
Gavin and Platt—Shea's, Toronto, Can.
Gillingwater, Claude—Maj., Chgo., 1-21.
Glondower and Manion—Bell, Oakland, Cal., Wigwam, 'Frisco, 16-21.
Glose, Augusta—Brighton Beach Music Hall, K. and P., 5th Ave., N. Y. C., 16-21.
Gray, and Graham—Boulevard, Medford, Mass.
Godfrey, Hal.—Shea's, Toronto, Can.
Graff and Graff—Atlantic Garden, Atlantic City, N. J.
Granville and Rogers—Ideal, Fond du Lac, Wis.
Gray, James H.—Dominion Park, Montreal, Can.
Greno, Jacques—Grand, Cleveland, O.
Guerrero, Rosario—Columbia, St. Louis.
Grimm, and Satchell—Airdome, Birmingham, Ala.
Guertin, Louis—Bennett's, Montreal, Can.
Haley, and Haley—Union Park, Dubuque, Ia.
Hallen and Fuller—Keith's, Phila.
Hallet, and Stack—Globe, Boston.
Hamilton Bros.—Airdome, Birmingham, Ala.
Hannon, Diggs and Burns—Ingersoll Park, Des Moines, Ia.
Harmonious Four—Gem, St. Louis.
Hastings and Wilson—Hammerstein's, N. Y. C.
Hawthorne, Hilda—Grand, Pittsburgh.
Hayden, Virginia—Dempsey's, Peoria, Ill.
Hayes, Catherine, and Sabel Johnson—Orph., Portland, Ore.
Hazzard, Lynne and Bonnie—Bijou, Brainerd, Minn.
Helena, Edith—American, N. Y. C.
Henry and Young—Shellpot Park, Wilmington, Del.
Hermann, Adelaide—Young's Pier, Atlantic City, N. J.
Hickey and Nelson—Boulevard, Medford, Mass.
Hill, Christine—Lyric, Dallas, Tex.
Hill, Murray K.—Maj., Chgo.
Hill and Whitaker—Alhambra, Brighton, Eng., 9-14, Palace, Plymouth, 16-21, Hippo., Portsmouth, 23-28, Empire, Nottingham, 30-Sept. 4.
Hilliman, Geo.—Orph., Los Angeles, Cal.
Hoey and Mozar—Salisbury Beach, Salisbury, Mass., Central Park, Allentown, Pa., 16-21.
Hoffmann, Gertrude—Hammerstein's, N. Y. C.—indefinite.
Holland and Webb—Grand, Cleveland, O.
Howard, Bert—Lyric, Joplin, Mo.
Howard and Howard—Brighton Beach Music Hall.
Hughes Musical Trio—Orph., Denver, Col., 16-21.
Hulbert, Laura—Casino, Elkins, W. Va., 9-11, Casino, Grafton, 12-14.
Hyams, John, and Leila McIntyre—Orph., Seattle, Wash.
Irdanias, Four—Shea's, Buffalo, N. Y.
Ivy and Ivy—Temple, Prov., R. I.
Jansell, Sadie—Keith's, Boston.
Jarrow—Fontaine Ferry, Louisville, Ky.
Jeans and Careno—Globe, Boston.
Johnson and Wells—Orph., Denver, Colo.
Johnstons, Musical—Orph., Spokane, Wash., 16-21.
Jolly, Edward, and Winnie Wild—Ingersoll, Des Moines, Ia.
Jolson, Al.—Keith's, Phila.
Jones and Mayo—Columbia, St. Louis.
Josselins, Four—Bennett's, Montreal, Can.
Jupiter Bros.—Grand, Pittsburgh.
Kaufman, Minnie—Palais d'Ete, Brussels, Belgium, July 10-?
Kaufman, Reba and Ines—Empire, Johannesburg, South Africa, July 17-Oct. 1.
Kaufman and Kenilworth—White City, Chgo.
Keane, J. Warren—Grand, Portland, Ore.
Kellam, Lee J.—Orph., Shenandoah, Ia., Burwood, Omaha, Neb., 16-21.
Kellermann, Annette—Brighton, Brighton Beach, N. Y.
Kelly and Kent—Keith's, Boston.
Kenney, McGahan and Platt—Grand, Pittsburgh.
Keno, Welsh and Melrose—Temple, Detroit, Mich.
Keno and Lynn—East End Park, Memphis, Tenn., Ingersoll Park, Des Moines, Ia., 16-21.
Kenyon and Degarmo—Hippodrome, Pittsburgh.
Kitabanzai Troupe—Keith's, Phila.
Klein Family—Columbia, St. Louis.
Kohler and Adams—Wintergarden, New Orleans, La.
Kramer, Annie and Maude—Hippodrome, Manchester, Eng., July 30-Sept. 4.
Kratons, The—Varieties, Manchester, Eng., 23-28.
La Carroll, Mlle.—Maj., Detroit, Mich.
La Delleau Trio—People's, Cedar Rapids, Ia.
La Maze Bros.—Orph., Vancouver, B. C., Grand, Victoria, 16-21.
La Petite Revue—Orph., 'Frisco, 9-21.
La Rose Bros.—Indian Head Park, Williamsburg, Pa.
La Rue, Grace—American, N. Y. C.
La Titcomb—Grand, Pittsburgh.
La Valls, The—Coliseum, London, Eng., 9-14, Hippo., Manchester, 16-21, Empire, Liverpool, 23-28, Empire, Glasgow, Scot., 30-Sept. 4.
La Vene Troupe—Luna Park, Revere, Mass., 1-21.
La Vine, Gen. Edward—Temple, Detroit, Mich.
Lahakana, The—Hippodrome, Pittsburgh.
Lancton and Lucier—Maj., Chgo.
Langweed Sisters—Globe, Boston.
Lasky's, At the Country Club—Orph., Spokane, Wash., Orph., Seattle, 16-21.
Lasky's, At the Waldorf—Brighton, Brighton Beach, N. Y., 16-21.
Lasky's Imperial Musicians—Maj., Chgo.
LASKY'S PIANOPHIENDS—Brighton Beach Music Hall, N. Y., 16-21.
Latona, Sybilla—Lyric, Grinnell, Ia.
Latell, Bros.—Hippodrome, Pittsburgh.
Lavine and Leonard—Alcazar d'Ete, Paris, France—indefinite.
Lasetta's Dogs—Family, Detroit, Mich.
Le Barron, Elaine—Globe, Boston.
Le Clair, Gertie—Grand, Phila.
Le Clairs, Two—O. H., Augusta, Me.
Le Fevre and St. John—Lyric, Chattanooga, Tenn.
Lean, Cecil and Florence Holbrook—Grand, Pittsburgh.
Leech, Al.—Brighton, Brighton Beach, N. Y.
Leightons, Three—Orph., Los Angeles, Cal.
Lena, Lily—Orph., Oakland, Cal.
Leville, and Sinclair—Shea's, Buffalo, N. Y.
Litchfield, Mr. and Mrs. Nell—Pantages, Sacramento, Cal., Pantage's 'Frisco, 16-21.
Lloyd, Mr. and Mrs. Hugh—Orph., Vancouver, B. C.
Loisette, Katie—K. and P. 5th Ave., N. Y. C.
Lombard, Bros.—Family, Detroit, Mich.
Lorette, Alice—Bell, Oakland, Cal.
Lorette, and Latina—Boulevard, Medford, Mass.
Louise's Monkey—Grand, Phila.
Luce and Luce—Cascade Park, New Castle, Pa.
Lucifers, Three—Scanadaza Park, Gloversville, N. Y.
Luken's Lions—Indianola Park, Columbus, O., Hippodrome, Pittsburgh, 16-21.
Mack, Bob—Orph., Salt Lake City, Utah.
Mack, Wilbur, and Nella Walker—Orph., 'Frisco, 16-21.
Manderino—Hippodrome, Pittsburgh.
Malle, C. Renard—Airdome, Winston-Salem, N. C.
Malvern Troupe—Unique, Des Moines, Ia.
Manley, Jack—Globe, Boston.
Maple, and Keppler—Morrison's, Rockaway, N. Y.
Marcetti and Nevaro—Columbia, St. Louis.
Marshall Bros.—Lake Grove Park, Lewiston, Me.
Marshall and King—Folies Bergere, Mexico City, Mex.—indefinite.
Martins, Flying—Keith's, Boston.
Martha, Mlle.—Young's Pier, Atlantic City, N. J.
Massey and Kramer—Airdome, Savanah, Ga.
Matsuta Japs—Family, Detroit, Mich.
Maxim's Models—White City, Chgo.
McCane, Mabel—Columbia, St. Louis.
McCloskey, John—Columbia, St. Louis.
McConnell and Simpson—Orph., Minneapolis, Minn., 16-21.
McDowell, John and Alice—Empire, Troy, N. Y.
McGuire, Tutu—Orph., Los Angeles, Cal.
McKay and Cantwell—Maj., Chgo.
McKay, Jock—Temple, Prov., R. I.
McNeil, Adele—Fontaine Ferry, Louisville, Ky.
McNaughtons, The—K. and P. 5th Ave., N. Y. C.
McWaters and Tyson—American, N. Y. C.
Melrose and Edmunds—Airdome, Owensboro, Ky.
Melville and Higgins—Brighton, Brighton Beach, N. Y.
Merrihew and Raney—Orph., Franklin, Pa.
Miaco, Steve—Young's Pier, Atlantic City, N. J.
Miller, Louis E.—Airdome, Jackson, Miss.
Milmar and Morris—Lumberas, Niagara Falls, N. Y.
Montrose, Belle—Orph., Los Angeles, Cal.
Moore, Tom—Orph., Oakland, Cal.
Moran and Wiser—Scala, Copenhagen, Denmark, 1-31.
Mowatts—Shea's, Toronto, Can.
Mullen and Corelli—Spring Grove Park, Springfield, O.
Murray, Elizabeth M.—Orph., Denver, Colo.
Murphy and Whitman—Grand, Victoria, B. C., Grand, Tacoma, Wash., 16-21.
National Quartette—Shea's, Toronto, Can.
Nawn, Tom—Benett's, Montreal, Can.
Nelson, Charles—Airdome, Emporia, Kan.
Newsomes, Three—Hippodrome, Pittsburgh.
Newton, Gladys—Imperial, Lake Charles, La.
Nible's Birds—Tower, Blackpool, Eng., July 5-Sept. 4.
Night in a Monkey Music Hall—Temple, Detroit, Mich.
Nonette—Temple, Detroit, Mich.
Normans, Juggling—Hippodrome, Pittsburgh.
Omega Trio—Lincoln Park, Norwich, Conn.
Opp, Joe—Lafayette, Buffalo, N. Y.
Orpheus Comedy Four—Lyric Park, Oklahoma City, Okla.
Osaye, The—Grand, Augusta, Ga.
Palmer, Cathryn Rowe—Orph., Seattle, Wash.
Pantaze, Willy—Keith's, Phila.
Passio, Dick—Orph., Salt Lake City, U.
Patton, Goldwin—Crystal, Milwaukee, Wis.
Perezoffs, Seven—American, N. Y. C.
Peter—Hammerstein's, N. Y. C.
Phantastic Phantoms—Brighton Beach Music Hall, N. Y.
Phillips, Mondane—Pantage's, Spokane, Wash., 16-21.
Phillips Sisters—Highland Park, Winsted, Conn.
Pepe, Herr—Grand, Cleveland, O.
Potter and Hartwell—Brighton, Brighton Beach, N. Y.
Powers, Louise—Crescent, Nashville, Tenn.
Powers' Elephants—Hippodrome, Pittsburgh.
Prentice Troupe—Pantage's, Oakland, Cal.
Pullen, Lydia—Vaudeville, Franklin, Pa.
Queen Mab, and Mr. Wise—Grand, Phila.
Quenig, Mamie—Fontaine Ferry, Louisville, Ky.
Quinlan and Mack—Lake Park, Canton, O.
Ramsey Sisters—Queen, San Diego, Cal.
Ranf, Claude—Airdome, Manafield, O.
Rappo Sisters—American, N. Y. C.
Raymond and Caverly—Bennett's, Montreal, Can.
Raymond and Harper—Lyric, Mobile, Ala., Airdome, Biloxi, Miss., 16-21.
Raymond, Ruby—Orph., Spokane, Wash.
Redmond and Smith—Family, Detroit, Mich.
Redway, Tom C.—Savoy, Syracuse, N. Y.
Reed and Earl—Riverview, Louisville, Ky.
Ribbon Counter Girls—Morrison's, Rockaway, N. Y.
Rice, Frank and True—Family, Lafayette, Ind., Airdome, Ft. Wayne, 16-21.
Ritter, Max, and Grace Foster—Kursten, Shorrditch, Eng., 9-14, Brussels, Belgium, 16-Sept. 4.
Riva, Larsen, Troupe—Steeplechase Park, Bridgeton, Conn.
Rodway and Bartelle—Family, Detroit, Mich.
Rogers, Will—Keith's, Phila.
Rossi, Countess—K. and P. 5th Ave., N. Y. C.
Rosslys, The—Rustic, Montmorency Falls, Quebec, Can.
Rostow-Burton Duo—American, N. Y. C.
Russell and Church—Ideal, Fond du Lac, Wis.
Rutledge and Pickering—Valentine, Toledo, O.
RYAN, THOMAS J., AND MARY RICHFIELD—Vaud-Villa, Sayville, L. I.
Ryan and White—Hammerstein's, N. Y. C.
Sanderson's Marionettes—Proctor's, Cohoes, N. Y., 9, 10, Proctor's, Troy, 11, 12, Proctor's, Albany, 13, 14.
Sanford, Jere—Bell, Oakland, Cal., Wigwam, 'Frisco, 16-21.
Santelle—Riverview, Louisville, Ky.
Savoy and Savoy—Imperial, Tampa, Fla.
Schafer, Bot—Collin's Gardens, Columbus, O.
Scobey and Hart—Maj, Grand Forks, N. D.
Scott, Malcolm—American, N. Y. C.
Sears, Gladys—Grand, Phila.
Selbini and Grovini—Star, Seattle, Wash.
Seidoms, The—K. and P. 5th Ave., N. Y. C.
Shedman's Dogs—Luna Park, Coney Island, N. Y.
Silbon's Cats—Shea's, Buffalo, N. Y.
Silvens—Pantage's, 'Frisco.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—indefinite.
Simpson, Cheredah—Bennett's, Montreal, Can.
Sloan, Blanche—Washington, Spokane, Wash.
Smith, Chas. Cecil—Crystal, Tulsa, Okla.
Smith, Tom—Bennett's, Montreal, Can.
Snow, Ray—Maj., Chgo.
Soullis Bros.—Family, Detroit, Mich.
Spaulding and Riego—Maj., Chgo.
Starpooles, Four—Washington, Seattle, Wash.
Steger, Julius—Keith's, Phila., 16-21.
Stickney and Casey—Globe, Boston.
St. Onge, Fred—Keith's, Boston.
Stuart—Casino, Buenos Aires, South America, June 15-Sept. 16.
Sunny South—Columbia, St. Louis, 16-21.
Sutcliffe Troupe—Empire, Edinburg, Scot., 9-14, Empire, Sunderland, Eng., 16-21, Empire, Liverpool, 23-28, Empire, Manchester, 30-Sept. 4.
SABEL, JOSEPHINE—Apollo, Vienna, Austria, 2-Sept. 30.
Symonds, Jack—Wigwam, 'Frisco.
Talbot, Edith—Orph., Brockton, Mass.
Taylor, Eva—Shea's, Buffalo, N. Y.
Taylor, Mae—Airdome, Birmingham, Ala., Airdome, Chattanooga, Tenn., 16-21.
Terry and Saunders—Maryland Park, Cumberland, Md.
Thomas, Cora—Riverview, Louisville, Ky.
Thompson, Wm. H.—K. and P. 5th Ave., N. Y. C.
Tomkins, William—Avalon, Avalon, Cal., Aug. 2-Sept. 29.
The Quartette—Hammerstein's, N. Y. C.
Trovato—Grand, Pittsburgh.
Thurber, Leona, and Harry Mattson—Shea's, Buffalo, N. Y.
Tilley, Vesta—Palace, London, Eng., July 1-Aug. 14.
Turners, Musical—Bijou, Akeley, Minn.
Vagrants, Three—Maj., Butte, Mont.
Vampire Dance—K. and C. 5th Ave., N. Y. C.
Van Allen, S. M.—Morrison's, Rockaway, N. Y.
Van, Billy—Olympic, Chgo., 16-21.
Van Bros.—Keith's, Phila.
Vann, Charles and Fannie—Grand, Pittsburgh.
Vance, Clarice—Palace, London, Eng., June 1-Aug. 28.
Van Eppa, Jack—Wigwam, 'Frisco.
Vermette Vanneroon Trio—Maj., Denver, Col.
Vindabomias, The—Fontaine Ferry, Louisville, Ky.
Walthour Troupe—Maj., Chgo.
Walton, Irvin B.—Valley, Syracuse, N. Y., Sacandaga Park, Gloversville, 16-21.
Warren, Lyon and Meyers—Orph., Denver, Col.
Waters, Tom—Ramona Park, Grand Rapids, Mich.
Watson's Farmyard—Orph., Oakland, Cal., 9-21.
Watson, Fred—K. and P. 5th Ave., N. Y. C.
Webb's Seals—Hippodrome, Pittsburgh.
Welch, Ben—Keith's, Boston.
Wells, Maxine—Lyric, Joplin, Mo.
Wells, Mr. and Mrs. Wm. J.—Wonderland Park, Minneapolis, Minn.
West and Willis—Lyric, Joplin, Mo.
White, Porter J.—Grand, Pittsburgh.
Whitesides, Ethel—Apollo, Berlin, Ger., 1-31.
Whittle, W. E.—Brighton, Brighton Beach, N. Y.
Wilbur, Clarence—Brighton Beach Music Hall, N. Y.
Williams, Chas.—Hopkins, Louisville, Ky.
Williams, Francis—Savin Rock, New Haven, Conn.
Williams and Sterling—Superba, San Antonio, Tex.
Wills, Nat M.—Morrison's, Rockaway, N. Y.
Wilson Bros.—Fontaine Ferry, Louisville, Ky.
Wilson, Chas.—Hopkins, Louisville, Ky.
Wise, Dot—Collins Gardens, Columbus, O.
Wood Bros.—Grand, Tacoma, Wash.
Wood, Milt—Shea's, Toronto, Can.
Woods and Woods—Orph., Seattle, Wash.
WORLD, JOHN W., AND MINDELL KINGSTON—Orph., 'Frisco, 16-21.
Wordette, Estelle—Keith's, Boston, Morrison's, Rockaway, N. Y., 16-21.
Work and Ower—Shea's, Toronto, Can.
Wright, Fred—Hippodrome, Pittsburgh.
Wyatt, Jack, and C. Blanche Rice—Los Angeles, Los Angeles, Cal.
Yerxa, Ernst—West End, New Orleans, La.
Young, De Witt and Sister—Young's Pier, Atlantic City, N. J.
Younger Bros.—Arcade, Toledo, O.
Young, Ollie, and Bros.—Orph., Salt Lake City, U., 16-21.
Zado—Forest Park, Chgo.
ZANCIGS, THE—Empire, Holloway, Eng., 9-14.
Zanore and Berg—Exposition, Rio de Janeiro, Brazil, S. A., July 12-Sept. 30.
Zat Kams, The—Orph., Savannah, Ga.
Zassell, Vernon—Corso, Zurich, Switzerland, 1-15, Fredrichsbau, Stuttgart, Ger., 16-30, Central, Chemnitz, Sept. 1-15.

WILLIAMS' VAUDEVILLE OPENINGS.

Percy G. Williams announces the opening of his New York vaudeville houses as follows: Alhambra, Aug. 23; Orpheum, Aug. 30; Colonial, Aug. 30; Greenpoint, Sept. 6.

MORRIS ON THE MOVE.

William Morris, Inc., keeps on the move in spite of opposition and hot weather. He is to build in Indianapolis and Omaha, a hotel and theatre being combined with a seating capacity of 1450 in the former city. He will open his American Music Hall in New Orleans on Aug. 29; his American Music Hall in Memphis on Sept. 6; and his Dominion, Winnipeg, Aug. 16. He announces fifteen actual theatres with about twenty more in the west. His houses now include the following cities, New York, Brooklyn, Boston, Newark, N. J., Toronto, Chicago, Minneapolis, Winnipeg, San Francisco, Memphis, and New Orleans. New houses are also to be located at Cincinnati and Atlanta. No definite announcements are made regarding the Omaha house as yet, but the news reaches THE MIRROR direct from that city and not through the Morris New York offices.

FROLIC OF FROGS.

The Frogs, the vaudeville colored players' club, held a frolic at the Manhattan Casino last night, Aug. 9.

VAUDEVILLE JOTTINGS.

Eddie Redway and Gertrude Lawrence supported by a company of girls are reported to have scored a hit at Lawrence, Mass., last week when they tried out a new act.

James J. Jeffries, accompanied by his wife, sailed for Europe on the S. S. "George Washington," last Thursday, Aug. 5.

Kate Elinore has signed a contract with William Morris, Inc., to play over the Morris circuit next season for thirty weeks. She will be assisted by her husband, Sam Williams. May Elinore will appear in an act with Irene Jermon.

Mabel McKinely has switched to Morris, opening at the end of this month.

Marshall P. Wilder returned to town last week after his European trip. He made quite a hit at the Palace and will return next season. Marshall has nothing but good words for the English managers and attaches of the halls, to say nothing of the audiences.

Maurice Levi and his band will appear at the American Music Hall beginning Mon., Aug. 16.

Robert Hilstrum, of St. Paul, Minn., has made arrangements to tour the Orpheum Circuit, as a pianist.

On last Thursday, Justice Lynch in the City Court, heard arguments between consul representing William Morris, Inc., and James K. Hackett, in the suit the latter instituted some weeks ago and which was at that time announced in THE MIRROR. The suit is for an alleged balance of salary said to be due Hackett for his vaudeville appearances in New York.

George Sylvester has closed his season in vaudeville and has not signed yet for next season.

Marie Dainton is playing Keith's, Philadelphia, this week. Next week she is the headliner at Detroit.

VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA.

A report which is not yet confirmed is that William Morris contemplates building a music hall or vaudeville theatre in opposition to the Keith-Proctor interests. Just what truth there is in the story no one who might be able to speak with knowledge or authority seems to know.

There was not a dull or uninteresting number on the Keith programme last week and increased attendance resulted. Cecil Lean and Florence Holbrook met decided and deserved success. The Visitor, a dramatic sketch, written by a Western newspaper man, introduced Porter J. White, John C. Connery and Adelaide Fairchild. It unfolded an absorbing story and was very cleverly presented and acted, the impersonation by Mr. White being most praiseworthy. Tom Waters further popularized himself with some good songs, jokes and humorous imitations on the piano. The Four Readings made a big hit with acrobatic feats, among the best that have been seen here in a long time. Stuart Barnes amused with his songs and witty sayings, and J. Knox Gavin, Jennie Platt and Peaches presented a lively skit entitled The Stolen Kid. Hastings and Wilson, in their skit, The Lunatics, pleased. The Levolos gave a clever wire act, while the dancing of Evans and Lee was up to the standard of the entire bill. This week's bill is a treat, including as it does dainty Marie Dainton, Al Jolson, Fred Hallen and Mollie Fuller, the Doherty Sisters, Will Rogers, the Rita-Bansal Troupe, Al White's Four Dancing Rugs, Van Brothers, and the Willy Pantzer company.

The popularity of the Philadelphia Hippodrome increases as its season draws to an end. It is "capacity" every night. Last week's bill was up to the high standard. Powers' Elephants and Madame Maranette's Trained Horses were the big feature acts. Others on the bill were the Lorellos, wire act; Phil Bennett, singer; Lovetta, pantomimists; Arthur and Jeanette, contortionists, and Loro and Payne, comedy acrobats. This week: Marzeid and Wolfe, acrobats and bar comedians; Bert Swan and his Trained Alligators; Mr. Swan, in a diving and swimming act; the Azalea, comedy acrobats; the Reid Sisters, dancers and singers; George Beach, baritone singer; Robert Chasaigne and company, in illusions; Revere and Damon, eccentric dancers, and Hill, Cherry and Hill, comedy cyclists.

The Grand this week will offer Louise's Trained Monkeys, Castelaine Brothers, Gerde Le Clair and her pickaninnies, the Wise Midgets and Gladys Sears.

Edna Parlowe, Hertsler and Bartel, Siddons and Earle, Charles Kennebrew, Master Willie Johns, Renn Brothers and a series of moving pictures that were above the average in merit comprised last week's bill at the Park.

Lubin's Palace did a big business last week, but its olio was not altogether satisfactory. The Morselle Trio of acrobats were clever, and the Military Musical Trio also came in for some hearty applause; Leroy and Stanton did a singing and talking turn that seemed to please. Fred Russell, songs and stories; Amanda Gilbert and Thomas Huston, illustrated songs, and De Alma and May, banjoists, also appeared.

BOSTON.

The Fadettes still remain at Keith's and open the vaudeville bill with their concerts. The chief local interest of the week is in the return of Fred St. Onge, the bicycle comedian, who is a Boston boy, but other strong features are Ben Welch, Sadie Jansell, Kelly and Kent, the Flying Martins, Clinton and Jermion, Estelle Wordelle, and the kinetograph.

Years ago, before Norumbega Park had its orchestra, Lizzie Otto played the accompaniments for the vaudeville acts. Now, as Elizabeth Otto, and with Katherine Nelson, she leads the bill. The other features are the Florens Troupe, the Grotesque Randolph, Hanley and Jarvin, the Mimic Four, and the konagraph.

Out at Lexington Park the vaudeville bill includes the Marvelous Mells, Howe and Edwards, Moravito and Rosa, Fred Riverhall and Agnes Cewall.

In the bill at Medford Boulevard are Gray and Graham, Hickey and Nelson, Fredericks and Don, Lorette and Latina, and Gordon Eldrid in Won By a Leg.

With the Manhattan Girls at Austin and Stone's, the attractions are Bert Howe, Fro Higler and Denham, and the Delvinette Brothers.

There is a change of bill with Kittie Bingley's trick minstrels at Wonderland this week, and new features are added to Cinderella, the out-of-door spectacle which has added greatly to James Gilbert's local fame as a producer.

Bigney, the diver, still continues at Paragon Park, and divides the honors of outdoor features with Mlle. de Feuerstein and her trained stallions.

At the Globe, the vaudeville acts with the pictures are Jeans and Careno, Hallett and Black, Stickney and Carey, and Jack Morley.

For the variety at the Premier the attractions are Ernest Fisher, Roberto Vanni, Sig. Fountaine, Nettie Lavine, and Harold Cleas.

The Comique, with its pictures, and songs by Elsie Carley and Sadie Perry.

Evelyn Abbott leads the bill at the Palace, and others there are the Tumbling Coles, Jack Hyde, Lillian Murtha, Faike and King, and Gertrude Mann.

The Columbia will be the first of the burlesque houses to begin its regular season. The date is 14, and the attraction will be the Jardin de Paris Girls.

The Gaiety will follow in line with W. S. Clarke's Jersey Lilies on 23.

Manager Harry Farmer, of the Columbia, has been spending his Summer vacation at Onset, where the swimming was especially fine.

CHICAGO.

Dan Mason, the old time comedian, recently with Willie Collier, has accepted a lucrative position here as producer and director of comedy pictures. Mr. Mason will be remembered by many theatregoers as a co-star with Dan Sully.

Signora Rosario Guerraro's elaborate pantomime act was duly appreciated at the Majestic last week and John P. Wade's old colored man in his Southern sketch was greatly admired, the appealing sketch coming in for its share of approval. Edwina Barry was clever in her little comedy and won much applause. She had a capable little company, including William Richards, Robert Wigton and Belle Gaffney. Other popular acts were Ancilotti and his dog, and Hawthorne and Burt. At the Majestic this week: Claude Gillingwater, McKay and Cantwell, Big City Quartette, Tempest and Sunshine Trio, Lancton-Lucier company, Walthour Troupe, and Merry K. Hill, and others.

J. Aldrich Libby and Katherine Trayer head the bill at the Sans Souci Park Theatre this week. Other acts on the bill are Frankie La Marche, Maud La Page and Kiddies, W. H. Van Doram, and Kishimo and Alto.

Cherry Simpson, the opera singer, has just completed forty successive weeks in Western Vaudeville and United theatres. She spent a few days in Chicago en route East to fill some additional engagements.

PITTSBURGH.

The Grand resumes its vaudeville season under the direction of Harry Davis, Aug. 9, after a successful season of nine weeks of a Summer stock company in well known plays. The bill follows: Cecil Lean and Florence Holbrook, La Titcomb, Jupiter Bros., Porter J. White and co., Chas. and Fanny Van Kenny, McGahan and Platt, Artois Bros., Hilda Hawthorne, Signor Trovota, and moving pictures. Two performances will be given daily instead of continuously.

The Pittsburgh Hippodrome on Forbes Field, directed by Harry Davis, has the following lengthy programme: Powers' Elephants; Slide for Life, by Cameron; Bristol's Ponies; Webb's Seals; Equest and Chevalette; Six Abdallah Bros.; Three Newsomes; The Labakans; Brassby Sisters; Five Juggling Normans; Kenyon and Degarmo; Coleman and Mexis; Fred Wright; Latell Bros.; Manderino, and Harry Mick.

Rocereto's Band is the feature at West View Park, and the usual attractions are offered at Kennywood Park.

Lyman H. Howe's Travel Festival closes a very successful season of eight and a half weeks at the Nixon 14, with an interesting series of pictures.

It is rumored that the Duquesne, which is undergoing extensive alterations and improvements, is to be on the Morris' vaudeville circuit.

WASHINGTON.

The regular season at the Lyceum Theatre commenced Aug. 9, with Mortimer M. Theise's burlesque company, The New Rollickers, at the head of which are the burlesque artistes Kathryn and Violet Pearl; Will Patton and the funny little Hebrew comedian, Sam Goldman. The new offering is overflowing with novelty, humor, music and dancing and a decided departure from the regulation style of burlesque. The company is a large one. Next week, The Brigadiers.

The Gayety Theatre burlesque season commences Aug. 23, with Vanity Fair, and the season of vaudeville reopens at Chase's on the same date.

CINCINNATI.

There was much ceremony at the laying of the corner stone of the new Orpheum Friday afternoon, Aug. 6, many of the civic bodies of the city being represented by special committees. The new house is to be booked by William Morris and will be opened in November. It is situated on Walnut Hills, fully two miles from Fountain Square, and marks the first theatre to be erected here in a purely residence section of the city.

TRENTON, N. J.—State Street Theatre (Herman Wahn, mgr.): 2-7: Bill is giving great satisfaction to large audiences; head is William Burt and co.; others: Queen Dora, English, the hoop roller; Effie Pierson, Gilbert and Hallband, and the Stantons.—Items: A compromise was reached last week between the Trenton Musical Union and the management of the Trent and State Street Theatre management. Thomas McLaughlain will lead the orchestra at the Trent, which position he has held since the house opened, and Joseph H. Barker will continue in the same position at the State Street. Frank Winkler will continue at Taylor Opera House. Charles P. Stevenson, stage manager at State Street Theatre, was notified last week by Grand President William Butler, of New York, of the Grand Lodge of Theatrical Mechanics, that he had been appointed deputy grand president, with jurisdiction over New Jersey, Pennsylvania, Delaware, Maryland, Virginia and West Virginia.

ATLANTIC CITY, N. J.—Young's Pier Theatre (Ernest Shatleford, mgr.): 2-7: Nat M. Wills, Madame Herman, Bert Leslie and co., Irene Hobson and Deland, Six O'Connor Sisters and Will J. White, Lyons and Parks, and Grenier and La Rose; good business.—Young's Million Dollar Pier (Captain John L. Young, mgr.): 2-7: Philippine Constabulary Band, Adgie and her Lions, the Three Armstrongs, Ad Carlyle, Musical Gracey, Bert Swan, Steve Miaco, Winston's Seals, and Mlle. Martha; drawing crowds nightly.—Steeplechase (H. L. Perry, mgr.): Illusions and vaudeville.

NEWARK, N. J.—Fred Bond and co. are the headliners at Proctor's Theatre 2-7. Others: Professor Gus Troxler, Sisters Dolly, Frank Ricards, Louise Montrose, John Dunn, Wilhelma Francis and co., Redford and Winchester, John Clinton and Irene Jermon, Krosemann Brothers.
GEORGE S. APPLEGATE.

LOUISVILLE, KY.—Business has been unusually good at Hopkins' 1-6, a new feature being comedy acrobats, which have been conspicuous for their absence heretofore at this house. Klindt Brothers are the names of the topliners, and they have one of the best and funniest acrobatic acts of the variety stage. Among the others on the bill are Jack Davis, Ollie Westerman, and Harry Browne, the popular Hopkins' soloist, who offers new illustrated songs. Legal difficulties will, it is thought, soon be removed, and the work on the new burlesque house, the Gayety, be completed. There will probably be war to the death between the rival interests controlling this house and the Whallen Brothers, of the New Buckingham, which is the Empire circuit.

SARATOGA SPRINGS, N. Y.—Broadway (A. G. Sherlock, lessee; Fred C. Mallery, mgr.): July 25-31 to excellent business. Clara Sonora Trio, Francis Wood, Al. Reeves, MacLackian Brothers.—Pontiac (John C. Graul, lessee; Henry H. Freck, mgr.): 29-5: The Two Ashers, R. Virginia King, Fannie Hatfield co., Eddie L. Rose, Eddie Bryant, John and Alice McDowell, A. J. Hart, Coleman and Merton, Martin F. Reynolds, Calts Brothers, Frank Dobson, Stanton and Flamner, illustrated songs, and motion pictures to immense business. Martin F. Reynolds made a big hit, singing Charles K. Harris song, "Nobody Knows, Nobody Cares."—Item: F. F. Proctor, Jr., is at Congress Hall.
B. H. SEACONG.

GLOVERSVILLE, N. Y.—Family Theatre (J. B. Morris, mgr.): 2-5: Volta, Five Southern Quintette, Bean and Hamilton, Rita Thompson, and moving pictures; good bill to excellent business.—Darling Theatre (Will E. Gaut, mgr.): Moving pictures and illustrated songs 2-5; good business.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cooke, mgr.): A good bill 2-7 included Edwin Keough and co., Belle Gordon, Arthur Lipson, Lizzie B. Raymond, Handy's Dancing Dolls, Cameron and Gaylord, Stirling and Chapman, Potter-Hartwell Troupe; business fine.—Opera House (Cahn and Cross Co., mgrs.): 2-7 large business; Fred Meredith, Jewett, Hayes and Lind, Billy and Maud Keller, Wesley and Barron.

WATERBURY, CONN.—Poli's Theatre (J. H. Claney, mgr.): July 26-31: Pictures and good vaudeville pleased; Coleman and Garfield, Le Roy and Stevens, Ward and Rayno, and the Fernando Sisters.

SALT LAKE CITY, U.—Orpheum July 25-3: Claude Gillingwater, Johnson and Wells, Pelleton and Foran, Billy Van, Ila Gramon, Banks-Breasseale Duo, Lingo Brothers, and moving pictures. Business excellent.

ELYRIA, O.—The Airdome (J. F. Durham, mgr.): July 29-31: Glentrook and Rideridge, Deverne and Hayden; satisfied big business. 1-7: Mr. Franklin, vocalist and instrumentalist, and Joseph M. Golden, impersonator; good. 2-4: Miss Hamilton, soubrette, and Harry Guy and co. Ye Old Time Minstrels, with extra good films, pleased large attendance.

SAN ANTONIO, TEX.—Airdome (Ross Combest, mgr.): 1-7: Splendid business and bill: Lola Milton, Verne Vernon, Le Noir's Marionettes, Louis Graefe and moving pictures.—Star (Wyler and Kennedy, mgrs.): 1-7: Splendid bill; business fair. Asaidia, Tom Rogers, Ida Neal, and moving pictures.

CORTLAND, N. Y.—Cortland Theatre (L. M. Dillon, mgr.): Bunistead and Rogers, Charles S. Rae, Kathryn Fiske, Sam J. Roscoe, and De Marcose; capacity business.

JAMESTOWN, N. Y.—Celoron Theatre (J. J. Waters, mgr.): 2-7: Good show and business; the Gordons, Ford and Clark Sisters, Conlin and Steele, Waterbury Brothers and Tenney, Harry Breen.

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FIRST DRAMATIC HIT OF THE SEASON
BY WILSON MIZNER AND GEORGE BRONSON HOWARD

BANGOR, ME.—Ackers' Theatre (Ackers and Blood, mgrs.): July 26-31: Kollins and Carmen, Luckie and Yost, Ernest A. Dupille, Musical Thor, Mr. and Mrs. Murray, Ferguson, 2: Colton and Darrow, Austin Walsh and co., Grace Lavelle, Barclay Brothers, the Sidonians.

House will close 7 for two weeks to make necessary changes and repairs; business continues good.

WATERTOWN, N. Y.—Antique (W. J. Colburn, mgr.): 2-7: Sharp and Sharp, Erian H. Wilcox, Kipp and Kipple; pleased excellent business.—Bijou (W. F. Croucher, mgr.): 2-7: Leslie Holt, Harold Rogers, E. R. Nieman, Mr. and Mrs. Brown; pleasing bill; attendance satisfactory.—Lyric (J. Grafton Greene, mgr.): 2-7: Hogan and Meder, Anna Corkey, Bernard and Macarvoy, to S. R. O.—Wonderland (E. Bruce Frasier, mgr.): 2-7: Horan and Van Irwin Trio; to good business.—Items: Charles J. Hildebrandt, manager of Wonderland, Glens Falls, formerly manager of Lyric, was guest of Manager Greene July 28-31. Acts at the Antique will be booked by C. P. Gilmore instead of Verbeck and Farrell in the future.

CHATHAM, ONT.—Princess Theatre July 21-26: Large business; local male quartette, including John R. Smith, Winfred Smith, Ed McDonald and Gau Brackin.

PORTLAND, ORE.—The Orpheum opened a splendid bill week of July 25, with a wide variety of acts, there being three in particular. First came La Petite Revue, whose singing was of much interest; following was Eleanor Gordon (formerly of the Belasco Stock co.) and co., in a clever little playlet, Tips on Taps; third was that of the Kempa, a duo of colored comedians who were very amusing. Others were Abbott and Minthorne Worthley in On the Beach; Martin and Maximillian, magicians; Lena Panther; orchestra and pictures. The offering at the Grand week of July 25 was Eddie Girard and Jessie Gardner in a farcical sketch, Dooley and the Diamond, which no doubt featured as the headliner, followed by Tom McGuire as an American Scotchman, who makes good; Matt Keefe, a yodler; Gruet and Gruet, burnt cork artists; the Damman troupe of acrobats, Maurice Frank and co., illustrated song and motion pictures. The star feature at the Pantage's week of July 25 was the trained animal show offered by Leon Morris and co; in addition there were Mr. and Mrs. Nell Litchfield in a sketch called Down at Brook Farm; Pongo and Leo, comedy acrobats; the Wyatt Sisters in a singing and dancing turn; La Belle Helene and John Hedge; John P. Reed, singing comedian; the Continental Four; motion pictures, and Leo White, singing the picture song.

GRAND RAPIDS, MICH.—Ramona Theatre: 2-7: Farrel Brothers, Fiddler and Shelton, Aerial Ballet, Kramer and Sheck, Mary Ann Brown, McConnel and Simpson.

AURORA, ILL.—Grand (Berscheit and Voss, props.): July 26-1: Van's Imperial Minstrels, Espe, Leonard and Louie; Halley and Karrol, Buchanan Dancing Four, and moving pictures; good bill; well patronized.—Star (Frank Thielen, prop.; Major La Voy, mgr.): 26-1: Maude Le Page and her Eight Kid Kidders, Blue and Grey co., Haley and Haley, Chub Hilt, Billy Graham, Bonner-Merideth co., and moving pictures; very good bill, to capacity business.

SAN ANTONIO, TEX.—Airdome (Ross Combast, mgr.): July 25-31: Mr. and Mrs. Jules Waters, Fred Elliott, Hardy and D'Almaine, Bonnie Lee, Charles Fulton, illustrated songs and moving pictures; good business; pleased.—Star (Wyler and Kennedy, mgrs.): 25-31: The Rapiers, Mayme and Mayme; to good business.—Item: Manager Sidney H. Weis, of the Grand Opera House, returned last week from the East and brings with him some fine bookings for the coming season, the most noted among which is Mrs. Fiske.—The Superba: 26-31: Arthur Dubois and Florence Lake, with moving pictures, to fair business.—The Gem: 26-31: Russell Harper, with moving pictures, to fair returns.—Dreamland: Recently leased by M. A. Pierce, is only running Saturdays and Sundays, with negro singing and dancing. Mr. Pierce expects to put in regular vaudeville this Fall.

GREEN BAY, WIS.—The Bijou (Danforth and Campbell, mgrs.): 2-7: Three Rossinis, Beulah Benton and the Foley Brothers, Annie Belmont, Emma Weston.

WARREN, O.—Opera House (John J. Murray, mgr.): July 26-31: Fenner and Rafferty, Wright, Thomas and Hamilton, John and Mayme Sloan, Maud Kohler, Attura and Evans; good houses.—Dreamland (W. W. Dunnevant, mgr.): 26-31: Ward and Baron, Vere Hidgley, Arthur Lee, Fitzhugh Lee and co.; capacity.—Items: Brad Gilliland's Black Hussar Band, of this city, disbanded here 2 after a successful tour in the West.

EAST LIVERPOOL, O.—Rock Springs Theatre (Sam McCutcheon, mgr.): 2-7: Woodford's Statue Dog, Ed F. Reynard, Mabel Starr, George W. Day; very strong bill, to usual good patronage. Rocereto Orchestra Band 7.—Newell Park (George W. Clark, mgr.): 2-7: Dare Devil Erickson, moving pictures; pleasing large crowds.

DENVER, COLO.—The vaudeville houses presented the following bills to excellent business 1-7. Majestic: Markarenko Troupe of Dancers, Cook and Rothbert, Joseph Coughlin and co., Toma Hanlon, Petrof, and the Stradigan Trio. Crystal: Borden, Zeno and Hadyn, Peterson Brothers, Marie Ardillcks, Rentfrom and Jensen, Hopper and Raven; Orpheum: Johnson and Wells, Billy Van, Ed Wyn and Al Lee, Frank L. Whittier, Evan Harries and co., Rosa Crouch and George Welch, Ila Grannon, and Banks-Breazeale Duo. McEwen, the hypnotist, closed an immensely successful two weeks' engagement at the Curtis July 31.

LEXINGTON, KY.—The Hippodrome (L. H. Ramsey, mgr.): Good business; fair bill 2-7: Juggling Miller, Bartram, Dixie and Francis Harris, Ruth Burnette, Pearl Tangley.—The Majestic (John Elliott, mgr.): 2-7: Good business; June Roberts, Princeton and Yale, Junius and Cutting, Al Summers.

SYRACUSE, N. Y.—Valley (J. Peebles, mgr.): 2-7: Carlo's Animal Circus, Strickland, Three Lucifers, Smith and Heagney, Leeds and Lamar, to good business.—Savoy (L. Desmond, mgr.): 2-7: Holland-Webb co., Lohse and Sterling, Williams Duo, Major Bowser, and Kippy and Kippy, to continued large houses.

CHEYENNE, WYO.—The Atlas (Thomas Heaney, prop. and mgr.): July 26-31: The Blossons, Fannie Donovan, Mr. and Mrs. Earl Connelly, moving pictures and illustrated songs; pleased good business. 2-7: Martynne, Edythe and Signor Frana, moving pictures and illustrated songs.—The Majestic (Sullivan and Considine Circuit; Thomas P. Russell, mgr.): 2-7: Three Booties, Harrison and Troline, Baby Sophia, moving pictures and illustrated songs.

COLUMBUS, O.—Manager Prosser, of Keith's, engaged Tommy Murray, a local tenor, for his bill 2-7. At the Colonial are Lukens Lions, Gladys Van, Fox and Dean, and Riverton; big audiences. At the Great Southern James and Murphy are doing capacity business four times a day: 2-7: Doris Darst and Donno Connet, Hariet Eastman, Tod Hleamiller, Three Fresos.

WILMINGTON, DEL.—Grand Opera House opened 30, extensive improvements being made to interior and entrance.—Dockstader's Garrick (W. L. Dockstader, mgr.): Closed; expects to open Labor Day; improvements approximating $20,000 being made.

FORT SMITH, ARK.—Lyric Theatre (W. M. Russell, mgr.): July 26-28: Mlle. De Lores and co., Anna Beckman, Leon Gunn, the Famous Clayson Family. 29-31: Dow and Dow, Anna Beckman, Hoyt and Manon, Great Orpheum Comedy Four; to large business.

FALL RIVER, MASS.—Bijou (L. M. Boas, mgr.): 2-7: Claire Sisters, Cole and Mathon, Madison Square Quartette, Corbett and Forrester, La Belle Troupe, Blanche Baird, Fred Smith, and motion pictures, to good attendance.—Premier (L. M. Boas, mgr.): 2-7: Ed Foster and Wm Mike, Panky and Cook, Chester and Jones, Frank Howard, and pictures, to good attendance.

BROCKTON, MASS.—Hathaway's (McCue and Cahill, mgrs.): How and Edwards, Pete Griffin, Amann and Hartley, Henry Johnson, Madie, and moving pictures, to large and pleased audiences.

NEWBURGH, N. Y.—Orange Lake Park: Hawley and Batcher, Jessica Gree, Gardner and Golden, Braddock and Leighton, Mlle. Paula.

BUTTE, MONT.—Majestic Theatre (C. N. Sutton, mgr.): July 26-31: Bothwell Browne and co., the Four Stargooles, Blanche Sloan, Rinaldo. 7-13: James F. Dolan and Ida Lenharr, Poroughy Vaughan, Sharp and Turek, the Three Vagrants, Caswell and Arnold.—Empire Theatre (L. M. Quinn, mgr.): 1-7: Saville and Pito, Jack Oliver, Three Scotch Macks, Vera Barrett and co., Essie Sargent. 8-14: Rose Bedette, Martin and Gresham, the Golx Trio, Marathon Quartette, Essie Sargent.

TORONTO, ONT.—2-7: Toronto's popular house of vaudeville opened to a large and well pleased audience; the opening bill was exceptionally strong, the good things being: Edna Aug, the Boothlack Quartette, Harry Fox and Millership Sisters, the Flying Martins, Gertrude Shipman and co., Henry and Lizel.

MARIETTA, O.—Princess (Albert Waite, mgr.): July 26-31: Le Barr, Henry C. Mack, Lane and Fay; good attractions; fair business.

FRANKLIN, PA.—Orpheum (F. J. Dion, mgr.): July 29-31: Juggling Parrots, the Semon Duo, the Four Andersons, Alpha Troupe; very good. 2-7: Cross and Maye, Brooks and Carlisle, Three Durands; good; S. R. O.—Item: Theatre closed 7 to increase seating capacity.

BUFFALO, N. Y.—Shea's: 2-7: Ralph C. Hers, Gus Edwards' Blonde Typewriters, Cheridah Simpson, Kelly and Kent, Hal Godfrey and co., Peerless Mowats, Work and Ower, Milt Wood, Alfred Jackson.

HERKIMER, N. Y.—Grand Theatre (W. A. Douque, mgr.): 2-7: Mayo and Mayo, Ed Geer, Jordan and Geralse, Franklin and Beasley, moving pictures; big business.—Star Theatre (J. Conklin, mgr.): 2-7: The Great Redway, Gould and Rice, Gay, Gonyer and Gay, Joseph Samerals, moving pictures; big business.

OAKLAND, CAL.—The Orpheum (George Ebey, mgr.): July 26-31: Helena Frederick, Charlotte Perry, Three Leightons, Selma Bratz, Armstrong and Clark, Three Athletas, Lande and Tilly, and Redpath Napanees; fine programme to packed houses.

HARRISBURG, PA.—Hippodrome (A. L. Roumfort and Co., Inc., mgrs.): 2-7: Billy Evans and the Five Wroes and motion pictures; very good business.

CHARLESTON, W. VA.—The Hipp (E. W. Ramsey, mgr.): 2-7: Billy Sanford, Four Musical Klures, Defur and Estes, and Jack and Mabel Price; one of the most popular bills this city has ever seen; attracted large audiences.—Item: The Eagle, which has been a vaudeville house under the management of Harry E. Robinson, is now being operated as a motion picture show under the same management.

RACINE, WIS.—Bijou Theatre (Campbell and Danforth, owners; F. B. Stafford, mgr.): 1-8: Olio Quartette, Conn Murphy and co., Dainty Dorothy Dare, Frank Reehan, Harry Baernstein, moving pictures; bill good; patronage liberal.

SHEBOYGAN, WIS.—Unique Theatre (L. H. Williams, mgr.): 2-8: Fine business; Primrose Quartette, the Siegel's Two Graces, John Leech, Granville and Rogers, Grace Robinson, Montambi and Bartell, Gladys Williams.

ELGIN, ILL.—Star Vaudeville Theatre (Prickett and Thielen, mgrs.): 2-7: Maud Le Page and her eight Kid Kidders, Commings and Kelcey Sisters, and Dick Miller; splendid bill; capacity business.

SPRINGFIELD, O.—Spring Grove Casino (Springfield Ry. Co., mgmt.): 1-7: Arminta and Burke, Nellie Lytton, Lew Hawkins, Chevrie). Max Witt's Four Girls from Melody Lane; fair patronage.—New Sun (Sun Amusement Co. mgmt.): 2-6: Hughes Musical Trio, Bunth and Rudd, Anson and Drew pleased good audiences.—Fairbanks Theatre (L. M. Boda, gen. mgr.; Harry A. Ketcham, bus.-mgr.): 2-6: Lew Palmer, Donita Sol and co., Apache Dance to good attendance.

URBANA, O.—Lyric Theatre (Larry P. Ryan, mgr.): July 28-30: Al. Wilson, Wilson and Hawthorne. 2-4: William Stead, McDargh and Sherwood.—Wonderland (Willoughby and Glick): Pictures, with Thelma, a child artist, in songs, drew big.—Orpheum (Murray and Holding): Pictures and Marty Hogan, dancing, continued good business.—Items: As this is McDargh and Sherwood's home and their first time before their home people they created a furore and packed the theatre.—Dorothy Donnelly is making a big hit in her illustrated song singing at the Lyric.

FORT WORTH, TEX.—Phillips' Theatre (F. H. Phillips, mgr.): July 26-31: Sig. Reinfeld's Lady Minstrels, Mamie Bellefont, Drisal Trio, Regoras. The Phillips Theatre is a new house, at 10 and 20 cents, one afternoon and two night performances, booked through the Sullivan-Considine Circuit. Seating capacity, 700.

CORTLAND, N. Y.—New Cortland Theatre (L. M. Dillon, mgr.): 2-7: Heavy business; Saddler and Murtha, W. B. Williams, and the Garland City Quartette. Partello Stock co. 16-21.

JOHNSTOWN, PA.—Globe (J. G. Foley, mgr.): July 26-31: Marcus and Sheldon, Miller and West. 2-4: Jimmie Letton, LeRoy and Mack, Thomas and Hamilton; business splendid.—Luna Park (Ed. Stanford, mgr.): Fine fireworks exhibit 30, to good attendance.

ST. JOSEPH, MO.—Crystal (Fred Coaman, mgr.): 1-7: Genaor and Theol, Weaver and Williams, McDonald Trio, Robert Bertram and co., Frank Grob, and moving pictures pleased good business.

PERTH AMBOY, N. J.—Broadway Theatre (B. Sweet, mgr.): 2-7: Vaudeville and moving pictures, to very good business.

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FORT WAYNE, IND.—Airdome (Frank A. Biemer, mgr.): 2-8: Opened to packed houses with Clipper Comedy Quartette, Dan Roby, Cora Simpson, Doyle and Fields, Frank Jones.—Diamond's Airdome: Now closed; cause not known.

CHATTANOOGA, TENN.—Airdome (P. R. Albert, mgr.): July 26-31: Charles Olcott, Chester and Grace, Mlle. Marie Rossi, Bunch-De Vere Trio and co., and BeGar Sisters pleased good business. 2-7: Christmas at Higgins, Theo and Danillus Trio, Musical Gralds, and Mae Taylor.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): July 29-31: Sprague and Dixon, Jordon and Gervaise, Gilson and Countess. 2-4: Ed and May Woodward, Frank Merrit, Burgos and Clare; business excellent.—Orpheum (Charles Gilmore, mgr.): 29-31: LaNoire and Dot Davidson. 2-4: Billy Nichols, Grace Fowler, Harry Rego and co.

SIOUX FALLS, S. D.—The Majestic (William H. Dance, mgr.): July 26-31: The Scotts, Tom Mahoney, Chester and Corbett, Hawaiian Trio, Clara Burton, William H. Fields, to excellent business.

DELAWARE, O.—Theatorium (Frost and Thorman, mgrs.): July 26-31: Chris Lane, Dorothy Goodman and Mabel Lane, 8t Jenks, Klein Sisters, with moving pictures; excellent satisfaction, to good business.

DU BOIS, PA.—Star (M. O. Bailey, mgr.): July 26-31: De Voe and Kennedy, Baby De Voe and her dancing poodle pleased greatly; good business.

WEST CHESTER, PA.—Grand Opera House (J. F. Small, mgr.): July 29-31: John Smith; large business. 2-4: May Truitt, pictures and illustrated songs; fair business.

LA JUNTA, COLO.—Theatre (H. H. Bourne, lessee and mgr.): July 26-31: Two Chestertons, and Mack and West.

NEW LONDON, CONN.—Lyceum (Ira W. Jackson, mgr.): Season opens 12 with Eddie Leonard's Minstrels.—Bijou (David Almy, mgr.): 2-7: J. W. Holland and co., Real Comedy Four, Cunningham and Devery, Edwin George, and pictures; business fair.—Items: Business is excellent at Golden Spur Park, the attraction week of 2 being Captain Webb's Trained Seals and Sea Lions.—James O'Neill was in town 1.—The Marchands are at the New Orpheum week of 2; business has been capacity all Summer.—Mr. and Mrs. Harry Browne have arrived for the balance of the Summer.

SPOKANE, WASH.—Glenwood White and Pearl Hunt were featured in The Bathing Girls, which headed the bill at the Orpheum Theatre July 26-31, and scored. Others were George Auger and co., the Thalia Quartette, Frank Rogers, Carson and Williams, Lew Bloom Moffett and Clare, and the pictures; capacity. Hugh Lloyd, bounding wire artist, was given the chief place on the card at the Washington Theatre. Others were Tom and Stacia Moore, Emily and Jessie Dodd and co., Billy Court, La Maise Brothers, and the pictures; big business. Will Bradley and co. in an operetta called The Gypsy Warfarers, scored nicely at the Pantage's Theatre. Others were Devine and Williams, the Sandor Trio, Pollard-Fischer co., Nada Moret, W. D. Gilson, and the pictures; big business. Charles B. Walton, who, with his brother, Fred B. Walton, is owner of the Vaudeville Theatre at Sandpoint, Ida., was in Spokane a few days ago to book three acts from the Pantage's Circuit. The Walton Brothers made a hit on the Sullivan-Considine Circuit a year ago.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): July 26-31: Zeb Zarrow Troupe, Billy Evans, Charles Hargreaves, William Moran; big business; pleased.—Majestic (Carl Schwarz, prop. and mgr.): 26-31: Minerva Jeager, the St. Clair Sisters, John J. Hall, George Tichenor; good business.—Item: Auditorium closed 26, 27, for the first since the opening, May 30, 1907, owing to the death of William Staiger Lanning, of Newark, N. J., a son of James W. Lanning and brother of Charles M. Lanning.

FLORENCE, S. C.—Majestic Theatre (Charles Hines, mgr.): July 26-28: Dewees and her dog; good performance and business. 29-31: Three Rose Sisters pleased excellent business.

ROCKFORD, ILL.—Orpheum (A. J. Shimp, mgr.): July 26-31: The Gagneux, Floyd Mack, the Sexton's Dream, Russell and Church, the Dalto Co., pleasing good business.

MONTREAL, QUE.—Bennett's Theatre is under the management of George F. Driscoll, Robert McVean having resigned. There will be no change in the policy of the theatre. It opens for the season 9, with Arthur Dunn and Marie Glazier, Tom Nawn and Co., Tom Smith, Emma Francis, Cheridah Simpson, the Jasselins, and Joe Guertin.

VAUDEVILLE JOTTINGS.

Eugene Fowler and Irene Darville (Darville Sisters) were married at St. Vincent's Church, Chicago, Ill., on July 29. Mr. Fowler is of the team of Kramer and Sheck, he assuming the latter name. They are now playing Orpheum time.

Mayebelle Rother Demarest is very ill with typhoid fever at the New York Hospital, New York.

Sullivan and Considine have secured the National Theatre, San Francisco, for their circuit.

Gus Gerns, formerly with the Great Powers, is spending his vacation at Perth Amboy, N. J., until Fall, at which time he will return to his position.

John Waller, of Waller and Magill, is dangerously ill at his home in Brooklyn and is not expected to live.

The Zeb. Zarrow Trio of trick cyclists have recently added several new features to their act.

Sparks and Richardson, who have heretofore been members of the Texas Comedy Four, have become associated with Price and Hagerty, of the International Quartette, and will be known in the future as That Texas Quartette.

The Lafayette, Buffalo, N. Y., reopened for the regular season Aug. 2, with Sam T. Jack's Own company, offering an excellent entertainment.

It is reported that Lottie Williams will enter vaudeville this coming season.

Morris Lloyd spent last week at Lake Bonapart, N. Y., and will be featured as a headliner with Verbeck and Farrell commencing Aug. 9.

George Beban is rapidly recovering from a successful operation performed on his vocal cord recently by Dr. Joseph Abrahams and will resume his tour in vaudeville in The Sign of the Rose Sept. 6, playing United time through the West and then back East at the Williams houses. Wales Winter has engaged an exceptionally capable cast for his support.

Society folk of Newport, R. I., gave a vaudeville entertainment in the Casino at that city on last Tuesday afternoon in aid of a local church. Mrs. Newton Adams had charge of the affair. The players were mostly debutantes.

Oscar Hammerstein has announced that he wants Mlle. Dazie for his Manhattan Opera co. next season. Odette Valery will not be with him, and as a consequence he is desirous of again securing the services of Dazie, whom he considers one of the most artistic dancers of the present day.

John Hersker, of Mahanoy City, Pa., announces that he has abandoned his plans for erecting a theatre in that town and one in Pottsville, and that he will retire permanently from the theatrical business.

Six Pueblo Indians were left stranded at Oakland, Cal., a week ago by the X. I. T. Ranch Wild West Show. Officials of the Department of the Interior took them in charge and sent them to their homes in New Mexico.

James Leonard (James and Sadie Leonard), who is now in Europe, will sail for home on the "Oceanic" Aug. 18. He writes Tug Minson that his friends will hardly know him, as he has taken on two pounds of extra weight.

Louis King has joined hands with Baltare in a magical act and both will hereafter appear together.

Lawson and Clair will again be seen with The Bon Bon company.

The Melnotte Twins have purchased a Summer home at Spring Lake, Mich.

Lillian Dilworth has again joined Edwina Barry in The Homebreaker, which opened at the Majestic in Chicago, Aug. 2. The act making a tremendous hit. It is booked for the Coast and in the Spring will play all the Eastern houses. Miss Dilworth was starred in stock at Rome, Ga., this Summer.

Augusta Glose will return to the stage next week appearing at the Fifth Avenue in a pianologue. This is Miss Glose's first appearance upon the stage since her marriage to S. C. Leeds, the Kansas City millionaire some seasons ago.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALLEN, ESTELLE (Joseph King, mgr.): Cleveland, O., 9-14.
AS TOLD IN THE HILLS (Alex. Story, mgr.): Dowagiac, Mich., 10, Bronson 11, Quincy 12, Coldwater 13, Battle Creek 14, 15, Charlotte 16, Mason 17, Williamson 18, Grand Ledge 19, Lake Odessa 20, Lansing 21, St. Charles 22, St. Johns 23, Ionia 24.
AT CRIPPLE CREEK (Chas. W. Wuerz, prop.): Morristown, N. J., 11, Long Branch 12, Perth Amboy 13, Plainfield 14, Mauch Chunk, Pa., 16, Mahony City 17, E. Stroudsburg 18, Lansford 19, Tamaqua 20, Plymouth 21.
BILLY THE KID (Eastern; Chas. H. Wuerz, prop.): Bridgeport, Conn., 9-11, Fall River, Mass., 12-14, Nashua, N. H., 16, Franklin 18, Manchester 19-21.
CLIMAX, THE (Joseph Weber, mgr.): New York city 2—indefinite.
CLIMAX, THE (Joseph Weber, mgr.): Chicago, Ill. 2-28.
COLLEGE GIRL (J. E. Jackson, mgr.): Little Rock, Ark., 9-21.
CONVICT 999 (A. H. Woods, mgr.): Boston, Mass., 7-14.
COW PUNCHER (Central; M. W. McGee, mgr.): Chicago Heights, Ill., 15, Momence 16, Watseka 17, Sheldon 18, Milford 19, Hoopeston 20, Danville 21, Champaign 23, Arcola 24.
COW-PUNCHER (Eastern; Elmer H. Brown, mgr.): Monon, Ind., 10, Monticello 11, Noblesville 12, Frankfort 13, Logansport 14, Michigan City 15, Laporte 16, Walkerton 17, Gary 18, Goshen 19, Marion 20, Benton Harbor, Mich., 21, 22.
DARE DEVIL DAN (Robt. Riddell, mgr.): Indianapolis, Ind., 9-11, St. Louis, Mo., 15-21, St. Joseph 22-25.
DODSON, J. E. (Cohan and Harris, mgrs.): New York city Aug. 2—indefinite.
DORO MARIE (Chas. Frohman, mgr.): New York city 9-14.
ELI AND JANE (Harry Green, mgr.): Rensselaer, Ind., 10, Oxford 20, Gibson City, Ill., 21.
FARNUM, DUSTIN: Denver, Colo., 8-14.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): New York city Sept. 20—indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): Chicago, Ill., April 25—indefinite.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Seattle, Wash., 1-14.
GIRL FROM U. S. A. (Harry Scott, mgr.): Indianapolis, Ind., 16-18, Ft. Wayne 19-21.
GIRL OF THE SUNNY SOUTH (Max Rosenberg, mgr.): Trenton, N. J., 14.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Chicago, Ill., 9—indefinite.
GRAU STARK (Central; Baker and Castle, mgrs.): Red Bank, N. J., 11, Paterson 12-14, E. Stroudsberg, Pa., 16, Owego, N. Y., 17, Dansville 19, St. Catharines, Ont., Can., 20, Hamilton 21.
GRAU STARK (Eastern; Baker and Castle, mgrs.): Chicago, Ill., 15-21.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Paterson, N. J., 16-18, Huntingdon, Pa., 19, Altoona 20, Johnstown 21.
MAN FROM HOME:
MARRIED IN HASTE (Edwin Percival, mgr.): Kenosha, Wis., 16, Elkhorn 17, Delavan 18, Ft. Atkinson 19, Waukesha 20, Jefferson 21, Madison 22, Boscobel 23, Beaver Dam 24.
ONLY LAW (Walter N. Lawrence, mgr.): New York city 2-21.
ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Brooklyn, N. Y., 16-21.
PAID IN FULL (Wagenhals and Kemper, mgrs.): New York city 2-14.
PAID IN FULL (Wagenhals and Kemper, mgrs.): San Francisco, Cal., 9-14.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Elk Rapids, Mich., 10, Boyne City 11, West Branch 12, Roscommon 13, Grayling 14, Petoskey 16, Pellston 17, Stignace 18, Cheboygan 19, Onawa 20, Alpena 21.
POLLY OF THE CIRCUS (James Shesgreen, mgr.): Sacramento, Cal., 10, Portland, Ore., 12-14, Seattle, Wash., 15-28.
QUEEN OF THE SECRET SEVEN: Baltimore, Md., 9-14.
ROYAL SLAVE: Alpena, Mich., 14, Onaway 16, Cheboygan 17, Detour 18, Sault Ste. Marie 19, Newberry 20, Munising 21.
SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Brooklyn, N. Y., 7-14.
SERVANT IN THE HOUSE (Henry Miller, mgr.):
SHADOWED BY THREE (Harry J. Jackson, mgr.): Kansas City, Mo., 8-14, Omaha, Neb., 15-18, Des Moines, Ia., 19-21.
STEWART, NELLIE: Wanganui, New Zealand, 10, 11, Palmerston 12, 13, Masterton 14, Wellington 16-28, Christchurch 31-Sept. 9.
TEMPEST AND SUNSHINE (Central; Howard Brandon, mgr.): Waukegon, Ill., 15, Belvidere 16, Rockford 17, Beloit, Wis., 18, Freeport, Ill., 19, Polo 20, Dixon 21, Spring Valley 22, Ottawa 23, Mendota 24.
TEMPEST AND SUNSHINE (Eastern; A. J. Woods, mgr.): Walkerton, Ind., 10, Gary 11, Goshen 12, Elkhart 13, Benton Harbor, Mich., 14, 15, Dowagiac 16, Cassapolis 17, Bronson 18, Coldwater 19, Quincy 20, Battle Creek 21, 22, Charlotte 23, Mason 24.
TEMPEST AND SUNSHINE (Western; Richard Chapman, mgr.): Waukesha, Wis., 15, Cambria 16, Plymouth 18, Two Rivers 19, Kaukauna 20, Green Bay 21, Oshkosh 22, Algoma 24.
THREE WEEKS: Victoria, B. C., 10, Vancouver 11, 12, Bellingham, Wash., 13, Everett 14, North Yakima 15, Spokane 16-19, Helena, Mont., 20, Great Falls 21.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12—indefinite.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Cleveland, O., 16-21.
WARD, HUGH J., COMEDY: Melbourne, Australia, July 15-Sept. 4.
WIZARD OF WISELAND (Eastern; Harry Scott, mgr.): Marion, Ind., 10, Anderson 11, Indianapolis 12-14, Columbus, O., 16-18, Dayton 19-21.
WORKINGMAN'S WIFE (A. H. Woods, mgr.): Philadelphia, Pa., 9-14, Baltimore, Md., 16-21.
YANKEE DOODLE DETECTIVE (Eastern; Chas. H. Wuerz, prop.): Morristown, N. J., 18, Long Branch 19, Red Bank 20, Perth Amboy 21.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klint and Gazzolo, mgrs.): Chicago, Ill., July 25—indefinite.
AMERICAN: San Francisco, Cal., Aug. 18—indefinite.
ACME (C. O. W. Schultz, mgr.): Everett, Wash.—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ALHAMBRA: Chicago, Ill.—indefinite.
ARMORY (Louis Van Weithoff, mgr.): Binghamton, N. Y., May 10—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BRADY'S LAKE (Ralph T. Kettering, mgr.): Brady's Lake, O., May 27—indefinite.
BROADWAY PLAYERS (Guy C. Smith, mgr.): Oakland, Cal.—indefinite.
BROWN-FRIEND: Milwaukee, Wis.—indefinite.
BUNTING, EMMA (Russel and Drew, mgrs.): Seattle, Wash., May 30—indefinite.
CALLICOTTE (Clyde B. Callicotte, mgr.): Galesburg, Ill., May 20—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.
CAPE COTTAGE (J. V. Phelan, mgr.): Portland, Me., June 26—indefinite.
CARROLL: Johnstown, Pa., May 31—indefinite.
COLONIAL: Cleveland, O., June 14—indefinite.
COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., May 17—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger, mgrs.): Washington, D. C., May 3—indefinite.
COOK (Charles Emerson Cook, mgr.): Springfield, Mass., May 17—indefinite.
COURT (Goodman and Bachelder, mgrs.): Wheeling, W. Va., June 14-Aug. 21.
DE LACY, LEIGH (Monte Thompson, mgr.): Brockton, Mass., April 12—indefinite.
D'ORMOND-FULLER (John D. D'Ormond, mgr.): Houston, Tex.—indefinite.
ELITCH (Thos. Long, mgr.): Denver, Colo., July 5—indefinite.
ELLEFORD: Honolulu, Hawaii, April 11—indefinite.
FERRIS: Minneapolis, Minn., June 5—indefinite.
FRANKLIN SQUARE (Travers Vale, mgr.): Worcester, Mass.—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon, mgr.): Dallas, Tex.—indefinite.
GLASER, VAUGHAN: Columbus, O., July 12-Aug. 14.
GRANBY: Norfolk, Va.—indefinite.
HARDER-HALL: Altoona, Pa.—indefinite.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Lincoln, Neb., May 23—indefinite.
HOME: Hutchinson, Kan., May 26—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 10—indefinite.
KEATING, VIRGINIA: Madison, Wis., May 10—indefinite.
KEITH'S (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
KENNEDY, JAMES: Lowell, Mass., June 21-Sept. 25.
LAKEMONT: Altoona, Pa., June 5—indefinite.
LYTELL, BERT: Rochester, N. Y., June 14—indefinite.
McRAE (Henry McRae, mgr.): Bellingham, Wash.—indefinite.
MAJESTIC: Utica, N. Y., May 10—indefinite.
MACK, WILLARD: Salt Lake City, U.—indefinite.
MANHATTAN (Jack Parsons, mgr.): Rome, Ga.—indefinite.
MORISON, LINDSAY: Boston, Mass., June 14—indefinite.
NEILL (James Neill, mgr.): St. Paul, Minn., May 30-Aug. 28.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.
PEAK'S ISLAND (Bartley McCullum, mgr.): Peak's Island, Me., June 28—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 24—indefinite.
QUIGLEY PLAYERS (Jay Quigley, mgr.): Duluth, Minn.—indefinite.
SPOONER, EDNA MAY (Jake Wells, mgr.): Atlanta, Ga.—indefinite.
STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5—indefinite.
SUBURBAN GARDEN (Oppenheimer Brothers, mgrs.): St. Louis, Mo.—indefinite.
SUMMER STOCK (M. Moyers, mgr.): Hamilton, Ont.—indefinite.
TURNER, CLARA (Ira W. Jackson, mgr.): Williamsport, Pa., 12-Sept. 18.
VALENCIA: San Francisco, Cal., Sept. 12—indefinite.
VAN DYKE AND EATON: Elkhart, Ind., July 4—indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): Wellington, Kan., 9-14.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Gorham, N. H., 9-11, Lyndonville, Vt., 12-14, Barton Landing 16-18, Newport 19-21.
CARROLL COMEDY (Ion Carroll, mgr.): Du Bois, Pa., 2-21.
CHASE-LISTER (Clint Robbins, mgr.): Butler, Mo., May 24—indefinite.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Uniontown, Ky., 9-14.
CUTTER STOCK (Wallace R. Cutter, mgr.): Lebanon, Ind., 9-14, Frankfort 16-21.
EWING, GERTRUDE (Wm. N. Smith, mgr.): Hannibal, Mo., 9-14, Jacksonville, Ill., 16-21.
HALL, DON C.: Highland, Ind., July 26-17.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Homestead, Pa., 9-21.
HICKMAN-BESSEY (F. W. Jenks and Guy Hickman, mgrs.): Bartlesville, Okla., 8-13, Oklahoma City 15-20.
HICKMAN-BESSEY STOCK (Don Macmillan, mgr.): Davenport, Ia., 8-14.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
HOWARD-DORSET (Dallas B. Melvin, mgr.): Lexington, Ky., July 19-14.
IMSON, BURT: Kramer, N. D., 9-14.
KENNEDY, ALICE (W. A. Partello, mgr.): Piqua, O.—indefinite.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): West Jonesport, Me., 9-11, Winter Harbor 12-14.
LORCH, THEODORE (Jack Davidson, mgr.): Little Rock, Ark., 8-20.
MARTIN STOCK (Geo. Cochrane, mgr.): Emporia, Kan., 9-21.
MAXWELL-HALL STOCK (E. F. Maxwell, mgr.): New Castle, Ind., 9-14, Brazil 16-21.
McOWEN STOCK (B. J. McOwen, mgr.): Rock Island, Ill., 9-14.
MORGAN-PEPPLE STOCK (T. Dwight Pepple, mgr.): Topeka, Kan., 8-21.
NORTH BROTHERS' COMEDIANS: Washington, Pa., 2-14.

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NORTH BROTHERS' STOCK: Des Moines, Ia.—indefinite.
PARTELLO STOCK (Western; W. A. Partello, mgr.): Newark, O.—indefinite.
PARTELLO STOCK (Eastern; H. J. Deland, mgr.): Mansfield, O., June 28—indefinite.
PARTELLO STOCK (Northern; E. R. Moore, mgr.): Wheeling, W. Va., 9-21.
READLICH STOCK (M. A. Francilion, mgr.): Houston, Tex., July 18-15.
SHERMAN STOCK: Columbia, Mo., June 20—indefinite.
TAYLOR STOCK (H. W. Taylor, mgr.): E. Liverpool, O., 9-21.
TEMPEST DRAMATIC CO. (J. L. Tempest, mgr.): Antwerp, N. Y., 9-14, Copenhagen 16-21.
WIKOFF-DREW STOCK (Will J. Wikoff and Carroll Drew, mgrs.): Ottumwa, Ia.—indefinite.
WILLIAMS STOCK (M. R. Williams, mgr.): Pontiac, Mich.—indefinite.
YANKEE DOODLE STOCK (Geo. Y. Galiday, mgr.): Ashland, Wis., 9-21.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Toledo, O., July 4—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., July 7—indefinite.
BIJOU MUSICAL COMEDY: Memphis, Tenn., June 21—indefinite.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.
BROKEN IDOL (B. C. Whitney, mgr.): New York city Aug. 16—indefinite.
BURGOMASTER (Wm. P. Cullen, mgr.): Chicago, Ill., 1-14, Grand Rapids, Mich., 15-18, Jackson 19, Adrian 20, Ann Arbor 21.
CANDY SHOP (Chas. B. Dillingham, mgr.): Chicago, Ill., June 14—indefinite.
CAT AND THE FIDDLE (Chas. A. Sellen, prop.): Chicago, Ill., 15-21.
CHESTER COMIC OPERA (T. M. Martin, mgr.): Cincinnati, O.—indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Long Beach, Cal., July 6-Sept. 27.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): New York city April 10-Aug. 14.
EUCLID AVENUE GARDEN (William J. Wilson, mgr.): Cleveland, O., June 28—indefinite.
FLORIST SHOP (Henry W. Savage, mgr.): New York city 9—indefinite.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): New York city June 14—indefinite.
GAY HUSSARS (Henry W. Savage, mgr.): July 29—indefinite.
GIRL QUESTION (H. H. Frazee, prop.): Madison, Wis., 15, Stillwater, Minn., 16, St. Cloud 17, Gr. Forks, N. D., 18, Winnipeg, Man., 19-21, Fargo 23, Dickinson 24.
GORMAN'S, J. W., MUSICAL COMEDY: Worcester, Mass.—indefinite.
HARTMAN, FERRIS: Seattle, Wash., June 6—indefinite.
IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7—indefinite.
INTERNATIONAL GRAND OPERA (Frank M. Norcross, mgr.): Los Angeles, Cal., Aug. 1—indefinite.
KANE COMIC OPERA (Robert Kane, mgr.): Holyoke, Mass., June 5-Aug. 28.
KNIGHT FOR A DAY (H. H. Frazee, prop.): St. Cloud, Minn., 10, Grand Forks, N. D., 11, Winnipeg, Man., 12-14, Fargo, N. D., 16, Mandan 17, Miles City, Mont., 18, Billings 19, Livingston 20, Bozeman 21.
LESLIE OPERA (Ed Blair, mgr.): Bayonne, N. J.—indefinite.
LINCOLN PARK OPERA (C. L. Robinson, mgr.): New Bedford, Mass., June 28—indefinite.
MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., 24-Sept. 11.
MANHATTAN OPERA (Robt. H. Kane, mgr.): Worcester, Mass., May 30—indefinite.
MATINEE GIRL (J. C. Jackson, mgr.): Oklahoma City, Okla., 8-14, Shawnee 15-21.
MERRY WIDOW (Henry W. Savage, mgr.): Denver, Colo., 16-21.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.
MOROSCO MUSICAL STOCK: Los Angeles, Cal., July 4—indefinite.
MOTOR GIRL (Frank Hennessy, mgr.): New York city June 15—indefinite.
OLYMPIC OPERA (Edward Seamon, mgr.): New Orleans, La.—indefinite.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Aug. 9—indefinite.
RICE AND CADY MUSICAL COMEDY (D. E. Russell, mgr.): St. Louis, Mo.—indefinite.
ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.
RORICK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 24—indefinite.
SANS SOUCI PARK: Chicago, Ill., June 20—indefinite.
SMART SET (Barton-Wiswell and Nolan and Co.): Danville, Va., 10, Winston-Salem, N. C., 11, Asheville 12, Greenville, S. C., 13, Spartanburg 14, Columbia 16, Darlington 17, Florence 18, Sumter 19, Charlotte 20, Greensboro 21.
SUNNY SIDE OF BROADWAY (Boyle Woolfolk, mgr.): Columbus, O., 9-11, Dayton 12-14, Hammond, Ind., 15, Aurora, Ill., 17, Elgin 18, Rockford 19, Freeport 20, Kenosha, Wis., 21, Racine 22.
TIME, THE PLACE AND THE GIRL (H. H. Frazee, prop.): Valley City, N. D., 10, Jamestown 11, Dickinson 12, Miles City, Mont., 13, Billings 14, Big Timber 15, Livingston 16, Bozeman 17, Gr. Falls 18, Helena 19, Butte 20, 21, Missoula 23.
WILLS' MUSICAL COMEDY (John B. Wills, mgr.): Charlotte, N. C., July 26-21.
ZINN'S MUSICAL COMEDY: Chicago, Ill.—indefinite.

MINSTRELS.

ALABAMA WARBLERS (M. H. Taylor, mgr.): Edmonton, Alberta, Canada, 9-14.
COHAN AND HARRIS: Atlantic City, N. J., 9-14.
DE RUE BROTHERS: Hurleyville, N. Y., 10, Monticello, 11, Ellenville 12, Rosendale 13, New Paltz 14.
FOXE'S, ROY E.: Mancos, N. M., 9-11, Rico 12-14.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Ewen, Mich., 10, Bergland 11, 12, Wakefield 13, Iron Belt, Wis., 14, Bessemer, Mich., 15.
GUY'S MINSTRELS (A. L. Guy, mgr.): Utica, N. Y., 9-14.
PRIMROSE'S, GEORGE (Wm. Warmington, mgr.): Saratoga Springs, N. Y., 10, Syracuse 11, Elmira 12, Bradford, Pa., 13, 14.

BURLESQUE.

AMERICANS: St. Louis, Mo., 16-21.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Chicago, Ill., 16-21.
COZY CORNER GIRLS: Pittsburgh, Pa., 9-14, Cincinnati, O., 16-21.
FASHION PLATES (Harry Montague, mgr.): Kansas City, Mo., 14-21.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Chicago, Ill., 1-21.
GAIETY STOCK: Philadelphia, Pa.—indefinite.
LADY BUCCANEERS (Harry Strauss, mgr.): Chicago, Ill., 8-14.
STAR SHOW GIRLS: Milwaukee, Wis., 8-14.
WASHINGTON SOCIETY GIRLS: Chicago, Ill., 9-14, Milwaukee, Wis., 16-21.

BANDS.

ANTINARELLI'S ITALIAN: Luna Park, Cleveland, O., June 20—indefinite.
BALLMANN: Bismarck Garden, Chicago, Ill.—indefinite.
BANDA NAPOLI (Giulio E. Capone, director): Crescent Park, Providence, R. I.—indefinite.
BANDA ROMA: Dreamland, Coney Island, N. Y.—indefinite.
BRANDMAN'S: Lakewood Park, Charleston, S. C., 10-Sept. 15.
BRITISH GUARDS (Thos. Brady, mgr.): Manhattan Beach, N. Y.—June 19—indefinite.
BROOKLYN MARINE: Brighton Beach, Coney Island—indefinite.
BUTLER, HELEN MAY, LADIES' BAND: Ft. Morgan, Colo., 8-14, Columbus, Neb. 15-21.
CAVALLO'S: Highlands, St. Louis, Mo.—indefinite.
CHAMBERLAIN'S: Maysville Park, Shamokin, Pa.—indefinite.
CHICAGO LADIES' ORCHESTRA: Des Moines, Ia.—indefinite.
CHICAGO PHILHARMONIC ORCHESTRA (Chevalier Emanuel, conductor): Ravinia Park, Chicago, Ill., June 19—indefinite.
CONWAY PATRICK: Riverview, Chicago, Ill.—indefinite.
CREATORE (Ed S. Guzman, mgr.): White City, Chicago, Ill., May 15—indefinite.
D'URBANO: Luna Park, Chicago, Ill., May 17—indefinite.
ELLERY (Channy Ellery, mgr.): Boise, Ida., 5-14.
FAY'S AMERICAN: Vanity Fair, Providence, R. I.—indefinite.
FERULLO'S (Francesco Ferullo, conductor): Coliseum, Chicago, Ill., June 14—indefinite.
FRASER HIGHLANDERS (W. F. Dewar, mgr.): Luna Park, Cleveland, O., 8-21.
GATTI'S: Brandywine Park, Wilmington, Del.—indefinite.
GREGG'S IMPERIAL: Fontaine Ferry, Louisville, Ky.—indefinite.
HATCH'S: Luna Park, Hartford, Conn.—indefinite.
HENRY'S, T. FRED: Ingersoll Park, Des Moines, Ia.—indefinite.
HERBERT, VICTOR: Willow Grove Park, Philadelphia, Pa., July 11-14.
LADIES' PREMIER ORCHESTRA (C. Putnam, mgr.): Orchard Beach, Me., 1-31.
LEMLEIN'S, PHIL: Luna Park, Coney Island, N. Y.—indefinite.
MACAGILIOS: Cleveland Beach Park, Cleveland, O., June 10—indefinite.
MARTORANA'S MILITARY: Washington Park, Philadelphia, Pa., May 22—indefinite.
MAYR'S MILITARY: Pabst Park, Milwaukee, Wis.—indefinite.
NATILLEO: Delmar, St. Louis, Mo., May 1-Sept. 4.
PHILHARMONIC ORCHESTRA (Chevalier Emanuel, mgr.): Ravinia Park, Chicago, Ill.—indefinite.
PHILIPPINI, DON: Sans Souci, Chicago, Ill.—indefinite.
PRYOR'S, ARTHUR: Asbury Park, N. J., June 27-Sept. 18.
ROUNDS' LADIES' ORCHESTRA (H. O. Rounds, mgr.): Washington, Ia., 10-15.
ROYAL ARTILLERY (Jos. De Vito, mgr.): Riverview Park, Baltimore, Md.—indefinite.
SOUSA (James R. Barnes, mgr.): Willow Grove Park, Philadelphia, Pa., 15-Sept. 6.
STRESLIN, WILLIAM: Bayonne Park, Bayonne, N. J.—indefinite.
TEEL'S: Wonderland, Boston, Mass.—indefinite.
THAVIN: Zoo, Cincinnati, O.—indefinite.
TOSSO'S, EMILE: West End, New Orleans, La.—indefinite.
WEBER'S: Woodside Park, Philadelphia, Pa., July 17-14.
WEVER'S MILITARY: Luna Park, Washington, D. C.—indefinite.
YESSELLO, MARCO: Electric Park, Kansas City, Mo.—indefinite.

CIRCUSES.

BOSTOCK'S ANIMALS: Coney Island, N. Y.—indefinite.
CALIFORNIA FRANK'S ALL STAR WILD WEST: Philadelphia, Pa.—indefinite.
LAMBRIGGER'S WILD ANIMALS: Peru, Ind., 9-14, Terre Haute, 16-21.
McKINNEY, BLANCHE, WILD WEST: Pittsburgh, Pa., July 3-Aug. 14.
101 RANCH WILD WEST (Miller Bros., mgrs.): Detroit, Mich., 10, Port Huron 11, Flint 12, Saginaw 13, Lansing 14.
RINGLING BROTHERS: Moscow, Ida., 10, Lewiston 11, Walla Walla, Wash., 12, N. Yakima 13, Ellensburg 14.
SELLS-FLOTO: Brazil, Ind., 13, Sullivan 14, Bloomington 16, Paolia 17.
SPARKS: Hempstead, L. I., 10, Glen Cove 11, Huntington 12, Port Jefferson 13, Greenport 14, Riverhead 16, Sag Harbor 17, Southampton 18, Patchogue 19.

MISCELLANEOUS.

FONTINELLE (Joseph Farrell, mgr.): New Castle, Ind., 8-14, Brazil 15-21.
PATTERSON'S CARNIVAL: Fort Dodge, Ia., 16-21.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.

ARENA.

Barnum and Bailey's circus will appear at Port Huron, Mich., August 9.

At Salt Lake City the Hagenbeck-Wallace Shows gave two exhibitions July 26, packing their immense tents at each performance and giving good satisfaction.

Racine, Wis., is heavily papered for Sells-Floto Circus, which comes Aug. 5.

Cole Brothers' Circus July 12 showed to good business and gave a very good show at Northfield, Minn.

The Elks' Circus July 28-29 proved a great success at Seattle, Wash., financial and otherwise, and was instrumental in drawing a larger attendance than usual at the Fair. A spectacular street parade contributed to the enthusiasm and interest.

Cheyenne Bill's Wild West Show and Congress of Rough Riders at Madison Park, Seattle, Wash., continued to give first class exhibitions July 25-31 and attract large crowds of spectators.

Ringling Brothers' Circus will arrive at Seattle, Wash., shortly on its annual tour.

H. H. Tammen, of the Denver "Post," and also a part owner of the Sells-Floto Shows, was a visitor in Kansas City, Mo., recently and in an interview had the following to say in regard to the big fight among the circus people: "Ringling Brothers with their big shows are trying to run the steam roller over we little fellows. We petitioned for peace a year ago and tried to arrange so that the interests of the shows would not conflict, but the Ringling Brothers are trying to shut out all competition. It is going to be a fight of extermination."

The Johnny J. Jones Carnival company and Trained Animal Shows will exhibit at Bradford, Pa., Aug. 9-14.

At Lansing, Mich., Aug. 5, Barnum and Bailey's Circus, Aug. 14, 101 Ranch.

Barnum and Bailey's Greatest Show on Earth is heavily billed and will exhibit at London, Ont., Aug. 10, and is sure to do big business.

At Watertown, N. Y., Miller Brothers' 101 Ranch Wild West, for the benefit of the local Elks, Aug. 2, delighted two capacity audiences, hundreds being turned away. Joe Miller was warmly applauded on speech delivered during performance to Elks present. The Miller Brothers were guests of Past Exalted Ruler T. G. De Cart at the New Woodruff while here.

Barnum and Bailey to full tents at Kalamazoo, Mich., Aug. 2.

John Robinson's Circus will exhibit in Fort Smith, Ark., August 23.

The street parade of the Barnum and Bailey Circus at Elgin, Ill., July 31, was witnessed by thousands of people. Business was good at afternoon performance, but the crowd at night was smaller. They presented a fine circus performance.

Ringling Brothers' Circus gave good performance at Missoula, Mont., Aug. 7.

The Gentry Brothers' Dog and Pony Show played to two packed tents July 28 at Fort Wayne, Ind.

Ringling Brothers' Circus played at Laramie, Wyo., July 30. The whole town turned out. While here a herd of eight elephants was frightened by a dog and stampeded, broke down fences, swam the rivers and roamed the plains for twelve hours. All damage was promptly paid for by the circus management.

The only tent show at Goshen, Ind., so far this Summer was Gus Lambrigger's Zoo, which did fine business July 26-31. Doc Waddell, formerly press agent with the John Robinson Circus, is now general agent for the Lambrigger show and has booked it over Indiana, including Logansport, Peru, Terre Haute, Charleston, Ill., and Princeton, Ind. After that it goes West, reaching Omaha in September.

Barnum and Bailey's Circus is billed to appear at Fremont, O., Aug. 17.

Washburn's Circus exhibited at Mount Holly, N. J., Aug. 4.

Barnum and Bailey's Circus July 27 pleased two large audiences. Street parade was fine.

Ada Boshell, disengaged after Sept. 1.

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Correspondence

ARIZONA.

PHOENIX.—THE GRAND (Henry Meyers, mgr.): Two Old Sports July 25-28; pleasing performance; capacity. Gay New York 29-31; fair. S. R. O.

CALIFORNIA.

OAKLAND.—THE MACDONOUGH (C. P. Hall, mgr.): The International Grand Opera co. in repertoire July 25-28; good co.; attendance light.—THE LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented The Man on the Box 26-1; fine production to excellent business. Rose of the Rancho 2-8.—THE BROADWAY (Guy C. Smith, mgr.): Smith's Stock co. in Sapho 26-1; satisfactory production to capacity houses.

COLORADO.

TRINIDAD.—WEST THEATRE (E. E. Cooley, mgr.): Dark July 22-4.—CENTRAL PARK THEATRE (Central Park Amusement Co., mgrs.): Old Maid's Convention, produced by local chapter P. E. O., 29; packed house. Moving pictures, Passion Play, 31-2.—DREAMLAND (C. E. Miller, mgr.): Moving pictures and illustrated songs, to good houses. New feature, mandolin and guitar selections.—MAZE (Arcade Amusement Co.): Moving pictures and illustrated songs; very popular.—TEMPLE AARON: 28: Recital by Mabel Reigelman, pupil of Madame Gadski, in Berlin; excellent.

CONNECTICUT.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson, prop.): A hot weather preliminary started the '09-'10 season with George Primrose's Minstrels. Freak features were conspicuously absent and the co. was successful along conventional and spectacular minstrelsy lines. Billy the Kid comes 9-11. Regular season opens early in September, the intervening time being devoted to exercising paint brushes, carpet beaters and upholstery needles.—POLI'S (S. Z. Poli, prop.; S. J. Breen, res. mgr.): The audiences 2-7 were inclined to agree with the statement that Clyde Fitch never wrote a prettier play than Lover's Lane. The minor members rather "had it on" the leads in point of opportunity, thus equalizing effects. Ruth Hanforth, Juliette Roberts and Emile Collins contributed many laughs. Patty Allison's simplicity was impish and lovable. Bereft of glad rags, Hammond Daly was a scream in the part of the Op'ry House Manager. The team work of Thomas Williams and Victoria Montgomery got deserved recognition. The Man on the Box 9-14.—ITEMS: After a hunt of several months, Mgr. Jackson has secured a home on Prospect street and will remove here shortly. Charles Schofield, of 1908 Summer stock, is visiting Bridgeport friends. At very short notice W. J. Townsend, of the Poli stock, was drafted three to play leads in the Worcester Poli co., and almost without preparation Stage Director Andrews was rushed into the breach to play Woodbridge in his stead. Stage Director H. Percy Melden has gone to stage two Shubert productions.—WILLIAM P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Will have a preliminary opening with Leonard's Minstrels 10. Management will announce date of re-opening of regular season later.—ITEMS: Theatre has been thoroughly remodeled. Business has advanced steadily since the closing of last season; the present indications are that the coming season will be a substantial one both for the local and traveling managers.

SOUTH NORWALK.—THE NEW HOYT'S THEATRE (Jerome Rosenberg, lessee; P. T. Martin, res. mgr.): Opened July 30 with Primrose's Minstrels to a crowded house with good performance to a pleased audience. The theatre has been entirely renovated, new seats and scenery, the seating capacity enlarged, and the management is to be congratulated for the changes made. The Weber Stock co. in We Are King 31-4.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Season opens 28.

DELAWARE.

WILMINGTON.—AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Closed. Reported they will open with weekly stock 23.—ITEMS: M. Vernon Stiles, formerly with Robin Hood, later took the part of Lieutenant Pinkerton in Madame Butterfly, was recently married in Italy. He has been studying in Italy several months.—Wilmington Lodge, No. 307, B. P. O. Elks, has subscribed sufficient funds to build a new home at Delaware Avenue and Tatnall Street, and will begin building in the Spring of 1910.

FLORIDA.

JACKSONVILLE.—DIXIE THEATRE (J. H. Bugbee, mgr.): The Metropolitan Stock co. opened with Rolling Snowball every evening 1-7.—PAIGE THEATRE (Charles Richie, mgr.): Mable Paige and Stock co. in Shaughraun July 25-31; well played and good houses every evening; same players in Mrs. Smith's Telegram 2-7.—ITEM: Dixie and Majestic give same performances Sunday evenings and Paige Theatre gave concerts and short sketch.

IDAHO.

BOISE CITY.—NEW PINNEY THEATRE (James A. Pinney, owner; Walter Mendenhall, mgr.): Eckhardt Stock co. in The Masked Ball kept the audience amused from start to finish. Season closed July 30. Co. goes to Riverside Park for one week, 2-7.—ORPHEUM (Jim Hawley, mgr.): Presented Charley's Aunt July 26-31 to pleased attendance. Co. included Arthur Matthews, L. J. Ownsby, William Crosby, Francis Scarth, Nellie Forrest, M. F. Hogan, Robert White, and Laura Kelly.

INDIANA.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, mgr.): Richards and Pringle's Georgia Minstrels; good show and pleased; house sold out before doors opened. Rippel's Circus 4. The Farmer's Daughter 6. The Cowboy 9.—ITEMS: Ellis Opera House has been remodeled and redecorated and is now one of the finest and most convenient houses in Northern Indiana. George Ade and Gus Lauders are at the Ade Summer home, working on a new opera, to be produced this coming Winter. Ade has introduced a fat man's ball game, with soft balls and short bases, and is having some lively contests at his Summer home between teams from neighboring towns. Augustus Phillips, after spending the Summer here with his father, departed for San Francisco, where he goes into stock for the Winter, opening 9.

GOSHEN.—JEFFERSON (H. G. Sommers, mgr.): The fifth regular season at the Jefferson started with Cohan and Harris' co. in Fifty Miles from Boston 9. Other bookings for August are W. F. Mann's Tempest and Sunshine 12, W. F. Mann's The Cow Puncher 19, Cato S. Keith's Stock co. 23-28, and Harry Scott's The Girl of the U. S. A. 30. Standard attractions booked include Rose Stahl in The Chorus Lady, Sousa and his Band, A Stubborn Cinderella, The Gentleman from Mississippi, The Merry Widow, The Climax, A Traveling Salesman, and The Third Degree. Advance indications were never better here for a prosperous season than this year and everybody is confident of record breaking business. Crops are large and factories working full time. Goshen city authorities have determined to permit no Sunday amusements for which admission is charged.

HAMMOND.—TOWLES OPERA HOUSE (J. W. Wingfield, lessee; Mr. Emery, res. mgr.): The fifth season for this house opened with W. E. Mann's production, Dare Devil Dan with Ray Raymond, 1 to good business; good co. Richards and Pringle's Minstrels 2; good to large business. Washington Society Girls 7. Cow Puncher 8. Sunny Side of Broadway 15. The Passing Show 20. Ma's New Husband 22. Crackerjacks 28. Girl from U. S. A. 29.—ITEMS: At the opening performance Lucy Weston and Mr. Rock, of The Candy Shop, now playing the Studebaker, in Chicago, were visitors here; also the entire co. of The Cow Puncher. From all present indications season will be very good here. Mr. Nye, manager last season, has taken charge of Mr. Wingfield's house at Racine, Wis.

PRINCETON.—THE KIDD OPERA HOUSE (George P. Kidd, mgr.): Will open with the Cook Stock co. 30, followed by It's All on the Quiet Sept. 15, A Pair of Country Kids 19, Buster Brown Nov. 11, Polly of the Circus 12, Myrtle Hibbard 20, Joe Weber in the Merry Widow 29, The Prince of To-Night Dec. 17, Graustark 24, The Man of the Hour Jan. 19, The Climax 27, George Sidney Feb. 7, The Thief March 1, The Traveling Salesman 17.

LAPORTE.—HALL'S THEATRE (Wilbur J. Hall, mgr.): Keith's Stock co. 9-14. Cow Puncher 16. Cook Stock co. 23-28.—ITEMS: The house has been entirely renovated and new electric appliances put in. The prospects for the coming season are much brighter than they have been for several seasons past. Hall's Theatre is in the open door and has joined the Western Theatre Managers' Association.

SHELBYVILLE.—CITY OPERA HOUSE (Colonel Henry Friday, mgr. and lessee): Sunny Side of Broadway July 29 gave good satisfaction to a large house. The house has been dark all Summer, but Colonel Friday has made some valuable improvements and is booking some very good attractions for the coming season.

MADISON.—THE GRAND OPERA HOUSE (E. J. Matthews, mgr.): is being thoroughly overhauled and remodeled by the owners, Messrs. De Loste and Graham, and will be in first class order by about Sept. 1, when the house will open, playing only first class attractions. Everything points to a good season.

MICHIGAN CITY.—GRAND OPERA HOUSE (Central States Theatre Co., owners; Otto Dunker, mgr.): Opened the season 1 with Richards and Pringle's Minstrels to a crowded house. Tempest and Sunshine 9.

FORT WAYNE.—MAJESTIC (Rice and Starr, mgrs.): Dark and undergoing repairs.

IOWA.

DUBUQUE.—GRAND (William L. Bradley, mgr.): Dark.—UNION PARK THEATRE (Jake Rosenthal, mgr.): National Opera co. in Fra Diavolo July 25-31; delighted large houses. Same co. in The Mascot 1-7.—ITEM: Doris Westphal, who has been spending her vacation here, returned to New York to take up her studies at the American Academy of Dramatic Arts.

FORT MADISON.—THE COTTON BLOSSOM, floating theatre on the river, gave a good performance 2, to good business.

CLINTON.—THE CLINTON (C. E. Dixon, mgr.): Fifty Minutes from Boston opened the season here 14.

MAINE.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Klark-Urban co. 2-4 in At Piney Ridge, Way Out West and Belle of Richmond; big business; better than ever, and included Harden Klark, J. D. Brownelle, Frank Urban, Fred Schreiber, H. H. Richards, A. E. Tenny, Marie Fountaine, Viola Brownelle, Lillian Hall and Masie Cecil.

MASSACHUSETTS.

BROCKTON.—CITY (W. B. Cross, mgr.): The DeLacy Stock co. 2-7 in The Frisky Mrs. Johnson opened the last week of the Summer season to a large and pleased house. Leigh DeLacy in the title-role reappeared after a week's rest, with her voice much improved, and gave a fine performance. Helen Pingree was in the cast for the first time this season, was cordially received and did good work. John Meehan and Charles Stevens deserve mention.—ITEMS: William H. Dimock and wife (Marion Chester) and Virginia Howell concluded their engagement with the DeLacy Stock co. July 31.—John Meehan joins the Orpheum Stock co. in Boston 9 to play juvenile roles.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.): George Primrose with his minstrels opened the season 4, S. R. O.; delightful performance; enthusiastic audience. Kirk Brown co. 9-14. Manager Sullivan announces that the Colonial will be open every night this season. Moving pictures will be shown between bookings. Manager Tebbets, of the Empire, announces the opening Labor Day and the acts will be booked through the Keith Agency. This city has made a great gain in population during the past year, owing to the large additions to the General Electric Company; estimated population 35,000; centre of 20,000 more.

FALL RIVER.—ACADEMY OF MUSIC (Julius Cahn, lessee and mgr.; George S. Wiley, res. mgr.): Season opened 12-14 with Billy the Kid as the attraction.—ITEMS: Manager L. M. Boas returned home July 31 from his trip to Los Angeles Cal.—Manager W. F. Mason will have a polo club at Lawrence, Mass., next season.—J. Fred Miller has been engaged for the coming season at the Academy.—John A. Daley, who has been playing in a stock co. at Worcester, Mass., has been engaged for the Forepaugh Stock co.

NORTH ADAMS.—EMPIRE THEATRE (John Sullivan, mgr.): House opened for season 6 with Primrose's Minstrels; good performance; big attendance.—ITEM: Thomas Wier, of Pittsfield, Mass., joined co. here.

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GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): A Japanese Honeymoon and A Family Affair pleased good houses 2-7. Moving pictures 9-14.

MICHIGAN.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): The Keith Stock co. opened 2 for a week in My Jim to an enthusiastic audience. Other plays presented: Never Too Late to Mend, Paid a Debt, The Peddler, Coon Hollow, and Slaves of Passion. Other attractions coming this month are As Told in the Hills, Tempest and Sunshine, The Cow Puncher, and The Girl from the U. S. A.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle mgr.): When the Harvest Days Are Over July 29; pleased good house, in spite of the heat. The Tiger and the Lamb 24. A Royal Slave 26. Saul of Tarsus 28.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): The Yankee Doodle Stock co. closed a two weeks' successful engagement July 19-31. House will now be dark until 23, when The Three Twins will be presented.

PORT HURON.—MAJESTIC THEATRE (L. J. Slevin, res. mgr.): The Three Twins 14.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): C. S. Primrose presented Gilbert Losslek's Ole Peterson 1 to good business. Among those having parts were Claude Boardman, Evelyn M. Mathews, Dorothy Lonnwood, Gilbert Lossick, Doretta Morris, Emmett Groat, Ed. M. Jackson, A. P. Double, Harry Dale, Jack Craig and William Carroll. Harvey Stock co. 8.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble, lessee and mgr.): Williams Stock co. in When We Were Twenty-one 2 pleased good business. Bookings Williams Stock co. 3-7: The Bondman, Ruined Lives, Under Two Flags, Her First False Step, The Men of Jimtown.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): The Time, the Place and the Girl 2; excellent performance; only fair house, owing to very hot day.

NORTHFIELD.—OPERA HOUSE (A. K. Ware, mgr.): Dark 2-7.

MISSOURI.

ST. JOSEPH.—CASINO (O. L. Boeck, mgr.): The Denier Opera co. presented The Royal Chef July 25-31. The opera was very well put on and pleased fair business. The co. closed its season's engagement with this presentation and will disband.

LOUISIANA. — EMERSON'S FLOATING PALACE: July 28 to big business.—COOLEY-THORN FLOATING PALACE 2, to pleased audience.

MONTANA.

MISSOULA.—HARNOIS THEATRE (C. A. Harnois, mgr.): The Girl from Rector's July 27; a co. of fine actors amused a fair sized audience. Marie Doro in The Morals of Marcus 28 delighted a good house. This closed the season, which will open Aug. 17 with Elinor Glyn's Three Weeks.—THE FAMILY (C. A. Harnois, mgr.): The Tiger's Teeth, at popular prices, drew crowded houses all week. Sappho 1-6.

BUTTE.—BROADWAY THEATRE (James K. Heslet, mgr.): Dark.—FAMILY THEATRE (George W. Donahue, mgr.): Dark.

NEW JERSEY.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore, mgr.): Henry W. Savage's production, The Florist Shop, was a decided hit and excellent playing, to capacity houses 2-7. Cohan and Harris pened their season here 9-16 with George Evans and an all star minstrel troupe, including George Evans, John King, Harry Van Fossen, Will Oakland, John P. Rogers, Sam Lee, Earl Benham, Clarence Marks, the Boganny Troupe and Alexander and Scott.—SAVOY (Harry Brown, mgr.): Dustin Farnum in Cameo Kirby 2-4; good co. and business. Corrine in M'lle Mischief 5-7.—CRITERION (W. Barrett, mgr.): Trixie Friganza, William Ramsdell and the Ramsdell Sisters, Grace Orma, Inza and Lorella Cavanna, George Wilson, and the Criterioscope 2-7; good business.

WILDWOOD.—BLAKER'S THEATRE (G. H. Blaker, prop. and mgr.): The Blaker Stock co. presented Eleanor Caines' comedy Bess, under direction of Edwin Middleton, July 26-28. The production was well received by large attendance. The co. was made up as follows: Walter H. Stull, Joseph DeStefani, J. H. Herbin, Edwin Middleton, E. J. LeSaint, Eugene LeRue, Eugene Dantell, John Spearing, Harry T. Mosely, Katherine Bell, Claire Gray and Eleanor Caines. Pawn Ticket 210 by the same co. 29-31.

RED BANK.—LYCEUM (Fred Frick, mgr.): Three Twins 7. Gentleman from Mississippi 9. Graustark 11.

PERTH AMBOY.—THE NEW MAJESTIC THEATRE (M. Shannon, mgr.): Graustark 7.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): Thelma July 26-28: good, to good houses. The Defaulter 29-31: excellent, to good attendance. The Senator's Daughter 2-4. Camille 5-7.—ITEMS: Some speculation has been expressed locally as to the status of the Oliver next season. Several Klaw and Erlanger productions are booked and as in the past, the Shuberts will send some cos. here. The recent announcement of Klaw and Erlanger that they would not play houses offering the independent plays is liable to introduce complications. Although neither co. has taken any action and the local management is still inclined to expect both to appear as billed. The Oliver being the only legitimate house in the city, has always played any productions in this locality.

NEW YORK.

ELMIRA.—RORICK'S (Herbert Sallinger, mgr.): F. Chassaigne's resourceful opera, Falka, served as a splendid vehicle for the Manhattan Opera co. 2-7; large business. Rene Dietrick displayed much versatility in the titular role and sang with rare sweetness; Marie Horgan was a thoroughly satisfactory Edwige; Arthur Wooley proved funnier than ever as Pelican, and Herbert Sallinger was a sprightly Tancred; Horace Wright encountered in the role of Arthur a new line of work, to which he did ample justice; Edward Beck was a splendid Folbach, and Almon Knowles a competent Boieslas. Florence Courtney as Alexina, Beulah Montrose as Miana, Veva De Ford as Tanotha, and Fred H. Quinn as Senescha contributed strength to the cast, and special scenery helped to make the week's offering attractive. The Beggar Student 9-14.—LYCEUM (Reis Circuit Co., lessees and mgrs.: Lee Norton, bus. mgr.): Three Twins 11. Primrose Minstrels 12.—ITEMS: Marie Horgan, the popular contralto at Rorick's, was tendered a souvenir night 4, when signed photographs of her were distributed to the large audience present. Alonso Price, recently of the Royal Comic Opera co., of this city, has joined The Gay Hussars. Aug. 2 was Grand Army night at Rorick's, the local posts attending in a body. Between the acts of Falka various members of the Manhattan Opera co. sang patriotic songs to the veterans. Fred C. Jones and Maude Cannar have retired from the Manhattan Opera co. and Clifford Hyde has joined it. Present indications point to the opening of the Elmira, Waverly and Corning electric railroad early in the Fall, with a special schedule of theatre cars in this city. William Sexton has signed with As the Sun Went Down.

J. MAXWELL BEERS.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Earl Burgess co. opened season 2-7 S. R. O., giving excellent satisfaction; plays first part of the week: The Ways of the Wise, A Thief in the Night, The Bowery Newsgirl; good vaudeville between acts.—ITEM: J. B. Brady, manager of the co., is working his three trained dogs to good advantage as an advertisement on the streets.

SARATOGA SPRINGS.—BROADWAY (A. G. Sherlock, lessee; Fred C. Mallery, mgr.): Helen Grayce closed July 31 with In the Bishop's Carriage, to good business; co. best ever here. Eddie Leonard's Minstrels 3-4 pleased good houses. Corinne in Mlle. Mischief 11-12 and Fluffy Ruffles 17, for benefit of Foresters.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Regular season will open with Victor Moore in The Talk of New York 25. The House of a Thousand Candles Sept. 8. Don't Tell My Wife 11. Dolly Varden 20 and Norman Hackett Nov. 22.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): House newly painted and decorated; new scenery and electrical equipment added and will open late in August.

NORTH DAKOTA.

BISMARCK.—BIJOU (E. H. Vesperman, mgr.): Dark.

OHIO.

PORTSMOUTH.—THE MILLBROOK CASINO (Arthur Berthelet, mgr.): The Idler 2-7: excellent, to good business. In this play every member of the co. is called upon and displays clever acting. Elizabeth De Witt, leading lady in the Millbrook Stock co., assumed the character of Lady Harding, in which she was very clever, while Leone Ball as Kate Merryweather, the general's daughter, was very dainty and scored quite a number of individual hits. Charles Clark as General Merryweather and the clever comedian in this co. always receives hearty applause, which is deserving. Arthur Berthelet as Sir John Harding created quite a sensation in his character part and received his usual praise. Simeon Strong, another strong character, was admirably acted by Roy Gordon, a member of last season's co. and who made quite a hit this season, while Edna Marshall, another favorite of the Casino patrons, made a charming widow as Mrs. Glynn Stanmore. Rex DeRosselli as Bennett, a servant to Mr. Cross, was good, but Mr. DeRosselli has been seen to much better advantage in other plays. Catherine Campbell as Mark's mother was very good. Miss Campbell, although quite young, always assumes the part of an elderly lady, in which she is very clever. Walter P. Richardson as Mark Cross, "The Idler," was seen to great advantage and made another big hit, similar to the one recently made in Mrs. Dane's Defense. Mr. Richardson is without doubt the most clever leading man ever seen at the Millbrook Casino and attracted much attention.

ZANESVILLE.—The regular season will open at the Weller Theatre 30, with a stock co. Manager Vincent Seaville has arrived from New York and assumed active charge of the situation. The complete list of bookings has not been announced, but will be better than in recent years. M. Reis, lessee of the house, assures local theatregoers that the cream of the theatrical world will be culled in an effort to secure the highest class of attractions possible. The Orpheum Theatre will open Sept. 6, playing exclusively Sun and Murray vaudeville. The new manager has not been appointed, but J. Fred Hilton is being frequently mentioned in that capacity. He is now district manager and would look after the interests of the house in connection with his other duties. His headquarters would be here. Clyde Quimby, owner of the Pictorium, will return in a few weeks

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to take active charge of his playhouse. He is now managing a moving picture show on the Ohio River.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Estelle Allen Stock co. July 26-31 to fair business. Plays: The Gold King, Ten Nights in a Bar Room, New York at Night. Co. includes Estelle Allen, Marie Van, Margaret Allen, Frank Glendon, Sidney L. Mason, Alfred Allen, Wilton Farnum, Austin H. Huhn. Broadway Burlesquers 7. Ye Colonial Stock co. 9-14.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Partello Stock co. continues to draw large houses. A Royal Prisoner 2, 3 (by request); packed the house. A Human Slave 4, 5.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Moving pictures and vaudeville doing good business; open for the season for regular attractions 24 by Vogel's Minstrels.

WALLACE.—MASONIC TEMPLE THEATRE (C. A. Keating, mgr.): Mrs. Fiske in Salvation Nell July 21; splendid throughout, to crowded house. Girl from Rector's 28.

OREGON.

MEDFORD.—THEATRE (Charles D. Haselrigg, mgr.): July 29-31 the Boston Ideal Opera co. (local) in The Mikado; big houses delighted. The cast: F. W. Walters, A. C. Burgess, W. E. Quisenbery, Ralph Burgess, Emil Payette, Nellie Andrews Haselrigg, Helen Claremont. This splendid co. was recently reinforced by James Stevens and wife and Mrs. Clayton, who with the older members of the co. are prime favorites with the Medford patrons.

PENNSYLVANIA.

HANOVER.—The Chauncey-Keiffer Stock co., supporting Grace Keiffer, closed an eleven weeks' engagement at Eichelberger Park Theatre 7. This co. was originally booked for eight weeks, but by excellent work its engagement was continued three weeks longer. During their engagement they produced The Russian Spy, The Young Wife, Molly Bawn, The Lost Child, Dr. Jekyll and Mr. Hyde, Du Barry, The Devil and a number of other dramas. Special credit is due Miss Keiffer, Jack Lessig, James B. Cunningham and Percy C. Bollinger for their work. The co. left here on Sunday for Scranton, Pa., where they will open their regular season, and where they will be joined by other members, making the entire co. of eighteen people. Audiences were fair. The Park Theatre was opened by this co. and Manager Grumbine of the Park, continued it during the Summer, which proved quite a treat for the people of this section. Vaudeville held forth 9-14.—ITEMS: Jack Lessig, leads of the Chauncey Keiffer Stock co., was married to Katherine Pritcher, of this place, 4 at Westminster, Md. A reception was tendered them by the members of the co. at the Hotel Hanover on Wednesday night, after the performance. Mrs. Lessig will be trained for the stage by her husband and made her initial bow to the public on Thursday evening last in The Russian Spy. The directors of the Hanover Opera House have decided to alter and modify the present building at a cost of $15,000, and when completed will be one of the most modern and up to date theatres in Pennsylvania. Work will begin about Sept. 15 and it is expected that the house will be opened by the first of January next. The board has appointed J. R. Miller, MIRROR correspondent, as manager for the week of Sept. 13, and he has booked the Earl Burgess Stock co., which successfully played the house during the last two seasons.

SCRANTON.—POLI (J. H. Docking, mgr.): Facing the Music was the offering 2-7; first time here; as a laugh maker it was a big success; all the parts were ably sustained. Marie Pettes, Isabell Sherman, Robert Wayne, Daniel Lawlor, and Forrest Seabury merit special mention. The scenery and staging were fine. The Prince Chap 9-16.—ACADEMY (C. L. Durban, mgr.): The Chauncey-Kiefter Repertoire co. 9-14.—ITEM: The Shuberts are negotiating for a lease of the old Star Theatre, formerly a burlesque house. It was learned from a good source that they have gone so far in the matter as to have all the plans prepared for the necessary changes to be made in the building and that the work will be started as soon as the details of the deal are concluded.

WILKES-BARRE.—POLI THEATRE (W. D. Nealand, mgr.): Poli Stock co. July 26-31, produced Madame Sans Gene, to large houses. Blue Jeans 2-7; excellent performances, to good business.—LUZERNE THEATRE opens 21, with Dave Marion's Dreamland Burlesquers in The Red Moon.—ITEM: Edward Renton, general manager for S. Z. Poli, spent 22 in Wilkes-Barre, the guest of W. D. Nealand, manager of the local Poli Theatre. He was well pleased with local conditions. Summer stock will be continued here until week of 30. Vaudeville season will open Sept. 6.

ALTOONA.—MISHLER THEATRE (I. C. Mishler, mgr.): Williams' Imperials inaugurated the season of the house July 29, to a packed house. Cosy Corner Girls 6, 7. The Broadway Girls 10, 11.—PARK THEATRE (J. M. Shuck, mgr.): The Tennessee Partner was offered 2-7 by the Lakemont Stock co. and is drawing very good. Sam Myrle entered the cast this week as comedian.—ORPHEUM THEATRE (H. B. Hearn, res. mgr.): Opens 30 with vaudeville.—ITEM: Watson's Cosy Corner Girls have been rehearsing at the Mishler the past three days, prior to their opening here 6.

MAUCH CHUNK.—OPERA HOUSE (Mulhearn and McGinley, mgrs.): House has been thoroughly remodeled and improved under the new management. Regular season opens early in September and is on the Reis Circuit of bookings.

WILLIAMSPORT.—THEATRE (William H. Amer, mgr.): The Clara Turner co. in Madame Du Barry and A Little Child Shall Lead Them July 26-31. A Merry Widow's Romance 2-4 to good sized audiences. Oh, You Kid 5-7.

YORK.—YORK OPERA HOUSE (B. C. Prentz, mgr.): Will open season 1909-'10 Sept. 2 with Nellie McHenry in a revival of M'liss.—ITEMS: Mr. Theodore Bird, of the Kirk Brown Dramatic co., spent Sunday, Aug. 1, in this city.

BROWNSVILLE.—GRAND OPERA HOUSE (Ray Rush, mgr.): The Rush Stock co. presented Deadwood Dick July 29-31. The Prisoner of Zarisian 2-4; excellent bills; capacity houses.

BRADFORD.—THEATRE (Jay North, mgr.): For Old Home Week the attraction will be The Three Twins 12. Primrose's Minstrels 13, 14.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): Williams' Imperial Burlesquers opened July 30 to good business.

TARENTUM.—THE NIXON THEATRE was sold to John Duster 2 and in the future will be known as the Opera House.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross Co., mgrs.): Eddie Leonard's Minstrels 11.

TENNESSEE.

KNOXVILLE.—BIJOU (Fred Martin, mgr.): The Wayne Musical co. was held over 2-7, and opened to big business in A Knight and a Girl first half of week, and The Circus Girl last half.—ITEM: The Jewell Kelley Stock co. closed their Summer season at the Park 31, and after a few weeks rest will open their road season with an entirely new line of plays.

TEXAS.

AMARILLO.—GRAND (H. H. Elliott, mgr.): 2: Mabel Riegelman, of Oakland, Cal., gave a concert to a pleased and packed house. She is a protege of Madame Gadski, under whom she has been studying for the past four years. Her voice is unexcelled for one of her years, and is often termed the Miniature Gadski. She sings in German, French and English, and her next appearance in this country will be Cincinnati, O., from which place she returns to Europe.—ITEM: H. H. Elliott has leased the Deandt Theatre, and in securing this lease Mr. Elliott's purpose is to make it a first-class playhouse for popular plays.

VERMONT.

BELLOWS FALLS.—BARBER'S PARK THEATRE (O. M. Custer, mgr.): Whiteside-Strauss co July 30-7, to full houses, in Sister's Sin, Cowboy's Romance, Not Guilty, Serpent and Dove, and The King of Tramps.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore, mgr.): Goodman and Bachelder Stock co. presented For Fair Virginia 2-7 very successfully, having added G. H. Hoskyn, William H. Sullivan, and Ruby Ross to the co. Captain Swift next.

WISCONSIN.

RACINE.—RACINE THEATRE (Central States Theatre Co., owners; Daniel M. Nye, mgr.): Powell and Cohan Musical Comedy co. opened an eight nights' engagement 1. Have presented A Daughter of America and Cupid and the Prize Fighter. Co. is capable and many good voices heard; good patronage.—ITEM: Theatre is now under new management. Daniel M. Nye, formerly of the Towle Opera House, Hammond, Ind., assumed charge 1.

CANADA.

WINNIPEG, MAN.—THE WALKER (C. P. Walker, mgr.): Mrs. Fiske in Salvation Nell July 26, 27; play well received, despite loss of regular scenery en route, by large audiences. Mrs. Fiske could please with a poorer play, and in this instance she was ably assisted by Holbrook Blinn, Carmen, by Sheehan Opera co., 29-31, to fair business.—ITEMS: Messrs. Lawrence and Cambell have just returned from Cincinnati and New York, where they have been looking for attractions for their three Winnipeg houses, the Winnipeg, Grand and Dominion, all now dark.

HALIFAX, N. S.—ACKER'S THEATRE, which is mostly vaudeville, opens its performances with moving pictures, has closed to allow for repairs and alterations. The house will be greatly enlarged and many improvements made.—ACADEMY OF MUSIC: Still running moving pictures.

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Carthew, Lillian, Coralie Clifton, Lizzie H. Collier, Florence Craig, Gertie Carlisle, Barbara Clement, Hazel Carleton, Rose Coghlan, Frances Comstock, Dorothy Chester, Ella Cameron, Mrs. C. Czarra, Zarra Curson, Eloise M. Clement, Gertrude Clemons, Maud Clarke, Frances Carr, Dixie Compton.

De Wolfe, Mabel, May Davis, Wanda Dean, Florence Davis, Sarah Dwyer, Madge Douglass, Dollie Davis, Lillian Day, Margery Dow, Elsie de Toumey, Belle Dillenbaugh, Lillian C. Dickeson, Elizabeth Darewitt, Violetta De Wirt, Marguerita Dwight, Blanche Dean, Berta M. Davey, Gertrude Dalton, Mary E. Duff, Elsie J. Delmar, Dorothy Daley, Helen Darling.

Elliott, Maude, Pearl Eytinge, Frances Evarest, Marie Ellsworth, Virginia Earle.

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Griffith, Mabel, Alice Gray, Laura Green, Marie Gower, Usdra Gage, Ida Glenn, Doris Goodwin.

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